72a-1942

"NATIVE SON" IS KEPT ON STAGE AFTER HARD FIGHT

Censors Had Banned Famed Drama In New York After Protest Of Catholic Organ

NEW YORK, Dec. 17, (ANP)—"Native Son," the Richard Wright-Paul Green version of Wright's best-selling novel, did not close Saturday as announced early last week, and will continue in its Broadway revival indefinitely after an order for its ban was rescinded following one of the most vigorous storms of protests by producers, writers and other groups ever known to Broadway.

The drama of Negro life in Chicago, starring Canada Lee, faced an untimely end for several days after it was branded "wholly objectionable" in a recent issue of The Catholic News. The controversy which this labeling engendered brought out the question of dramatic censorship and incited hasty action by persons interested in the theatre.

Continuation of the engagement of Native Son by Lee Shubert, controller and operator of the Majestic theater where the play is staged, and William Brandt, owner of the show, came after protests of Shubert's closing order, which went up on the theatre's call-board on Saturday, by Actors Equity association, the Dramatists guild, the League of New York Theatres, and other groups. Rescinding of the order followed a meeting of representatives of these organizatons and the Association of Theatrical Agents and Managers union, at the league's offices.

At the meeting Mr. Shubert denied that his closing order was the result of the play's listing by the Catholic Theatre movement as wholly objectionable. He had been quoted as saying he was closing the show "in order to avoid trouble."

A statement issued by the league after the meeting read:

"At the unanimous request of the meeting Mr. Shubert agreed to withdraw the notice of closing and Louis and George Brandt, producers of the play, immediately agreed to continue the engagement indefinitely.

"The reported plan to close had the effect of bringing numerous objections to the play's closing from organizatons and individuals in addition to those of theatre representatives. The position of the last-named was that if Native Son is objectionable under the law it should be closed through the process of law and not voluntarily."

Canada Lee, who upon notification of the closing order had declared that he would protest to Walter White, secretary of the NAACP, A. Philip Randolph, originator of the March on Washington movement, and Lester Granger, president of the Urban league, stated his gratification at cancellation of the order. He said, however, that he would keep his appointment to speak at a Harlem Mass meeting on the issue.

Many of Broadway's leading theatrical personages attended the protest meeting, and several of them offered to underwrite the show if the closing came as the result of lack of funds. The management admitted, however, that the show was grossing about $5,700 a week. Among those at the meeting were Bert Lytell, president of Equity; Russel Crouse, producer and playwright; Vinton Freeley, producer; Elmer Rice, president of the Dramatists guild; Howard Lindsay, producer, actor and author; and Norman Pincus, theatre producer. Among those offering financial assistance were Herman Shumlin, Mr. Crouse, Mr. Rice and Mr. Lindsay.

Daily World
Atlanta, Ga.

Calvin Defends "Native Son"

By DOLORES CALVIN

Lee Shubert, producer of the current stage play, "Native Son," which is being rapped by Mayor LaGuardia, License Commissioner Paul Moss and others interested in "cleaning up" the New York stage, was quoted Sunday, as saying "I'm closing 'Native Son' Saturday. I'm doing this of my own accord. I want to avoid trouble."

But Monday was a different story. Shubert said he had been misquoted and that they were willing to stay and put up a fight. They didn't see where Richard Wright's drama was in any way offensive as they believed it to be an important human document. Theatre League officials, the Dramatics Guild and Actors Equity decided to fight any censorship attack on the drama and agreed to let it remain at the Majestic Theatre on Broadway as long as business warrants.

"Native Son" was one of shows listed by the Catholic Theatre Movement as "wholly objectionable." It is the second victim of the Theatre Movement. The first was "Wine, Women and Song," whose star was stripteaser Margie Hart. The closing notice for "Nativ Son" was put up backstage at the theatre Saturday evening, but because of Mr. Shubert's change of mind, it may not have to end.

J. J. Leventhal, their company manager, said he had no advance warning. At $1.65 top price, the play grossed $8,000 last week, which is good for Broadway plays.

Canada Lee, the Bigger Thomas and native son, is upset about the whole thing. He immediately announced he would call in the N. A. A. C. P., A. Philip Randolph and the National Urban League.

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There is also to be considered that if they close down "Son," fifty persons will be out of work, including thirty actors. The play has a distinguished record of road work and was produced here March 24, 1941 when it was praised by the reviewers as a four-star hit, a rare distinction. It ran for 114 performances and was received here October 23.

The New York Times drama critic, Brooks Atkinson, wrote: "The Negro problem is tremendously intricate. But "Native Son" attacks it from a rational point of view with great understanding and contributes something positive to public thought. Moreover, Canada Lee's acting of the central part is superb.

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We feel that it wasn't right to include 'Native Son' in the general attack to "clean up" the New York stage. Behind the scenes, it's known that after Orson Welles left as producer, it's true that when the popular-priced promoters took over the direction, they made it cheaper and coarser. Even the advertising, showing a Black boy carrying a half-dressed white girl in his arms was disgusting. They tried to cater to the less intelligent theatre-goers as a way of making money. It wouldn't do.

But it's a shame that the innocent should suffer with the guilty and our sympathies go to Canada Lee and those who did the swell job in the original and fine play "Native Son."

Journal and Guide
Norfolk, Virginia

Actors Equity Joins In Plea To Carry On

Need No Backing Say Producers, As Gross Is $5,700

DEC 1 9 1942

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LEAGUE STATEMENT

DEC 19 1942

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CANADA LEE TOLD

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Several theatrical personages offered to underwrite the play, to prevent closing, but the producers said it was unnecessary for the play was grossing $5,700 weekly.

Walter White, upon learning of the closing order, wired Mayor LaGuardia, in which he said the play was "in no way obscene."

Mayor LaGuardia's reply read:

I get blamed for everything. It so happened I did not know anything about the closing of Native Son and don't know the reason for it.

PRIESTS READ

DEC 19 194

Fifty persons, including 30 actors, would have been thrown out of work had Mr. Shubert's order stood, it was revealed.

On Sunday following Mr. Shubert's closing order, Roman Catholic priests were said to have read a letter from Bishop Thomas E. Molloy, condemning the "glorification of licentiousness and crime" and including several references to the city's drive to "clean up" the stage.

Birmingham Post
Birmingham, Alabama

Josephine Baker Dead? No, She Is Quite Alive

By Walter Logan
United Press Staff Correspondent

CASABLANCA, French Morocco, Dec. 5.—Josephine Baker, Negro dancing and singing star of the Paris stage, is alive and well today, living in an elegant Arabian house in the Marrakech section of the native quarter.

Any sunny afternoon, Josephine, who falsely was reported to have died in a Casablanca hospital recently, can be seen riding through the streets in a handsome carriage, drawn by two fawn-colored horses.

Now in "quite good health," although still recuperating from a recent illness, she moved to the quaint Arabian home three days ago from the Hotel Mamounia, one of the best in the city.

Josephine, who lives alone in Arabian splendor, came to Morocco after the fall of France, but she still hopes to return to Paris where she won her fame as a singer and dancer. She is held in high regard by both foreigners and the native population here.

Here is where hundreds of Arabs from the Atlas Mountains bring their wares by camel trains and sell them to a public, enthralled by snake charmers, trained baboons, magicians and story-tellers.

On one of her trips through the market, Georgia-born Josephine, accompanied by a woman companion, saw for the first time the newly-arrived American correspondents.

As they passel by, she stood up in the carriage, waved her parasol and yelled "Vive l'Amerique."

She handed her parasol to her companion but kept waving until the correspondents were out of sight.

Time
Chicago, Illinois

Ode to Jimmy

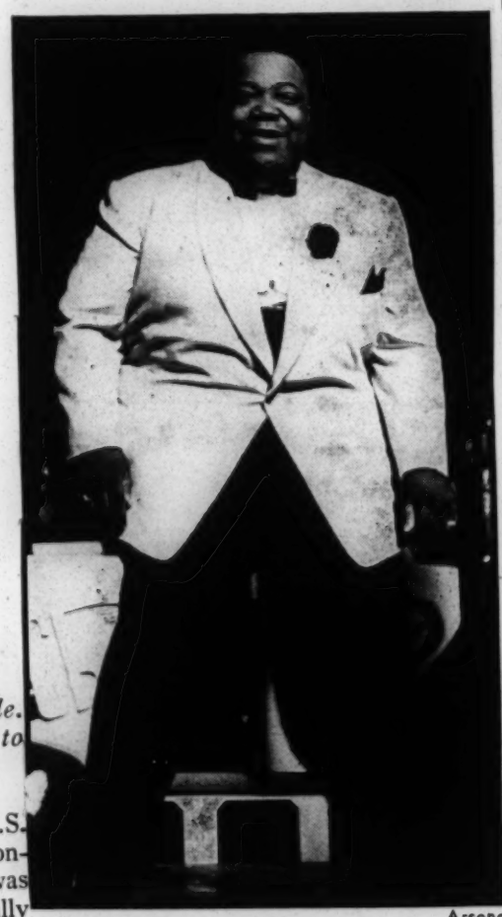
Mister Five By Five,
He's five feet tall and he's five feet wide.
He don't measure no mo' from head to toe,
*Than he do from side to side.**

For three months, while corpulent U.S. notables such as Fiorello LaGuardia wondered uneasily who all the singing was about, the U.S. public has been joyfully bellowing these lines into a major Tin Pan Alley hit. By last week *Mister Five By Five*, the work of Broadway's Don (*Beat Me Daddy*) Raye and Gene Debrass team, and his unexpectedly light Paul, was close to the million mark in record sales and still stood high on *Variety's* best-seller list.

Contented by all this is a 5 ft. 4 in., 291 lb. Negro vocalist named Jimmy Rushing, who last week was shouting *Mister Five By Five* with Count Basie's band at Harlem's Apollo Theater. Jimmy Rushing knew who the U.S. public was singing about. It was singing about Jimmy Rushing.

In the 20 years since he left Ohio's Wilberforce University to become an entertainer in the speakeasies of Kansas City, massive, coal-black Jimmy Rushing has been singing blues and swinging his fat. His hot-metal tenor, edgy enough to cut a stage for his number, "that guy's just about five by five." "That," said Tunesmith De Paul, "is an idea for a song." By the time the evening was over, Raye and De Paul had written the song out complete—on a paper napkin. Four years later *Mister Five By Five*, plugged to popularity by Bandleader Freddie Slack was a wow.

Jimmy Rushing last week modestly deprecated his role in the song's success. Drawled he: "Ah kinda like the idee of havin' a song written about me, but ah've been workin' hard lately an' ah'm only Mr. Four by Five right now."



Arsene

MR. FIVE BY FIVE
Jimmy knows who it's about.

Chicago Defender
Chicago, Illinois

HERE TO YONDER

By LANGSTON HUGHES

Child of Charm

I STOOD just inside the stage entrance of the Folies Bergeres one summer night in Paris a few years ago, waiting for Josephine Baker. Before curtain time I had already been to her dressing room, but she was not there. Her maid told me in French, "Mlle. Baker never arrives until just before the moment she goes on the stage. If you plan to speak with her, it is best you await her at the very door itself, as she will have but little time." So I planted myself at the stage door. I was to interview the famous actress for an American newspaper I represented.

Langston Hughes

The music of the overture began and from my place just inside the stage door, I watched the dozens of near-nude French beauties of the chorus scamper into position in the wings. I heard a burst of applause as the curtain rose. I kept glancing out into the side street waiting for Miss Baker's car to arrive. As I waited, I thought back over the fifteen years since I had first seen Josephine Baker as a chorus girl, the end-girl, in the great New York Negro musical of the 20's, "Shuffle Along." Miss Baker's gay gawky antics had been a feature of that show, though she was only in the chorus.

Paris Fascinated

A YEAR or two later she went to Paris with a small group of colored entertainers who introduced the Charleston to the French capital. Josephine was not the star of the group, but she made the biggest hit. She was then only about seventeen. Her lanky child's figure, her grotesque sense of rhythm, and the warm chocolate skin of the body that she used with such abandon, fascinated the Parisians. Almost overnight she was a star.

Great European managers vied with each other to sign her up for Berlin, Madrid, London.

Josephine Baker stayed in Europe where there was no color line.

She developed into a tall slender beautiful woman. She associated with counts and dukes, sultans and wealthy industrialists. She presided over the great annual Paris charity ball of the Petits Lits Blanc. Dolls, beauty preparations, night clubs, railroad cars were named after her. Books were written about her. The great dressmakers, Poiret, Worth, Mainboucher, made her clothes.

Once she came back to New York to star at the Winter Follies. She danced with a white dancing partner then, starting Broadway. And she lived at Waldorf Astoria with her personal French maid in attendance.

New York Not Kind

A FEW YEARS before, she had been just a gawky little colored girl from St. Louis. And she did not forget to go back to her home town to visit her parents. According to local memory, at that time she made her father a present of a new truck. But seemingly New York was none too kind to Josephine Baker. In her own country she was still "colored"—though Europe's most famous star in her genre—so she did not stay long. She went back to Europe where she was worshipped by thousands of theatre-goers who had forgotten all about the novelty of her color long ago.

As I waited at the stage entrance, and the beautiful ladies of the French chorus swirled by me up and down the stairs to the dressing rooms, these things went through my mind about the woman I was to meet.

A long sedate car swept up to the curb. A chauffeur jumped out and opened the door. A slim brown girl, quietly dressed, emerged, and hurried into the theatre. I spoke. She said, "Bon soir." I told her of our appointment. Graciously, she said in French, "Come into my dressing room."

A Victim of Hitler

IN A EUROPEAN theatre, a visit with a great star during intermission is usually a treat reseved for a diplomat, a visiting prince, or some one of similar standing. After the first half of the lavish extravaganza was over. Miss Baker received me lying on a chaise-longue in the floating veils of her gown as queen of a desert harem. She spoke to me only in French. I, too, spoke French as best I could.

But once when I did not understand—she was telling me about her plane and how well she had learned to fly — she switched into English, but with a decidedly French accent. She said, "I teel you how I fly zee plane, how I have learn zee loop-zee-loop. I love eet! I thrill eet!" Then she went back into French again.

St. Louis to Broadway to Paris! Poverty to stardom! Segregation to the adoration of the European world! Such was the path of Josephine Baker. Then came Hitler. The Nazis swept over Europe. Paris fell. Patterns of race hatred as violent as Mississippi became official policy. Before the Nazi hordes, Josephine Baker fled into Spain, into Portugal, into North Africa—to Morocco itself where, perhaps, the Sultan who so admired her, gave her sanctuary. Her planes, her jewels, her chateau, her wealth were confiscated by the Nazis.

A few weeks ago, according to the papers, she died in Casablanca. Josephine Baker, child of charm, dusky Cinderella-girl, ambassadress of beauty from Negro America to the world, buried now on foreign soil—as much a victim of Hitler as the soldiers who fall today in Africa fighting his armies. The Aryans drove Josephine away from her beloved Paris. At her death she was again just a little colored girl from St. Louis who didn't rate in Fascist Europe.

72a-1942

'JO' BAKER ALIVE . . . AND 'KICKING' OVER DEATH RUMOR

Dec. 13 1942

The Chicago Bee

Josephine Baker is very much alive!

And indignant, if denials said to have come directly from the internationally - famous dancing and singing star's lips are indicative. Miss Baker wants all and sundry to know that she's "alive and well," which should scotch the reports that she is a tubercular victim.

Latest reports received here are that Miss Baker is living in an elegant Arabian house in the Marrakech section of the native quarter of Casablanca, French Morocco.

Dec. 13, 1942

This is at variance, however, with a cablegram sent to New York and made available to a New York newspaper editor, who published the information in his column and also released it to the Associated Negro Press, which releases are used by The BEE.

The message, received by a well-known radio musician, an ANP release, stated this week, was from the musician's Italian brother, who was the estranged husband of Miss Baker.

The cablegram stated that the husband had gone from Italy to Miss Baker's deathbed in Casablanca and upon her demise, Columbus Day, October 12, she was buried by the city as a pauper.

Again reports are at variance. The famed entertainer, it is stated, may often be seen driving through Casablanca streets in a handsome carriage drawn by two fawn-colored horses.

She is in "quite good health," although still recuperating from a serious recent illness.

New Republic
New York, N. Y.

The New Bigotry

Dec. 14, 1942

The closing of "Native Son" in New York after its successful revival this season was not so much the work of Lee Shubert, the theatre owner, as of the Catholic Church, which has attacked the play's "obscenity" ever since it first appeared. We can understand Mr. Shubert's natural prudence: License Commissioner Moss's recent action in sealing the theatre which housed the ill fated "Wine, Women and Song" has frightened theatre owners into submission. But it is nothing less than disgusting that an honest work of the imagination, brilliantly and truthfully describing the life of our Negro people, should be pushed off the stage because of its frankness and passion. What is particularly dangerous here, at a time when the Church authorities seem eager to impose their own standards everywhere, is that these authorities have made no attempt to distinguish between cheap burlesque and artistic realism. It is surely bad enough to ban burlesque shows out of hand, since the power to ban theatre productions sets a poor precedent at any time. But that a work like "Native Son" should be banned through the pressure of a few clerical reactionaries, and treated as if it were only an attempt to titillate visiting sailors, is intolerable. Mayor LaGuardia should be told that the taste of the hierarchy is not representative, and that his passion for "decency" in the arts has not proved very discriminating.

Pickets Close 'Birth Of a Nation' in N. Y.

DEC 12 1942

The Call, Kansas City, Mo.

DEC 11 1942

NEW YORK.—Three hours after the N. A. A. C. P. had thrown a picket line around the 55th Street Playhouse on December 2, the infamous motion picture, "Birth of a Nation" which was being shown at the theater was withdrawn from the screen and posters advertising "Abraham Lincoln" as the theater's next attraction went up.

The N. A. A. C. P. was first informed of the revival of the ancient silent motion picture by one of a group of white army officers who telephoned protests against the pictures on behalf of the group who had wandered into the theater without realizing what was being shown.

DEC 11 1942

The action of the N. A. A. C. P. was taken after a representative of the management failed to discontinue the film after making such a commitment and announced that the picture would be shown "indefinitely."

Originally produced in 1915 "Birth of a Nation" which appeals to prejudice and glorifies the Ku Klux Klan as a "saviour of white womanhood" has been banned from 18 states because of its vicious racial slander.

Chicago Tribune
Chicago, Illinois

SENIOR VARIETY SHOW TO BE STAGED JAN. 15 AT HYDE PARK HIGH

Jeanette Loving, 6145 St. Lawrence avenue, will star in the Senior variety show which Hyde Park High school graduates will present at 8 o'clock Friday, Jan. 15 in the school auditorium, 6220 Stony Island avenue. She will give tap, acrobatic, and jitterbug dance numbers.

DEC 20 1942

This 17 year old dancer has been recruited for all school productions during her four years at Hyde Park and has been often sought by talent scouts to take part in loop shows. She performed in the "Freshie Frolic Shows" and starred in this year's production of "Let's Face the Music." She also has headlined programs for the "Pan American Shows" and a cappella concerts.

Jeanette Loving.

In addition to her talents as a dancer, Miss Loving is an honor student. She is a member of the a cappella choir, captain of the volleyball term, a member of the Pan American club, Bridle and Boot club, Senior Girls' and Letter Girls' associations.

The Lunts and Negro Cast Magnificent in The Theatre Guild's Production, 'The Pirate'

By KEN JESSAMY

I think every actor or actress who visits the Martin Beck theatre, currently, must come away feeling pangs of envy, for the Theatre Guild have provided the Magnificent Lunts with a play that provides for an actor's field day and one that the Lunts must be appreciative of, judging from the gusto with which they perform. S. N. Behrman's "The Pirate," a comedy in three acts suggested by the play of Ludwig Fulda.

30 NEGROES IN CAST

Aiding and abetting the Lunts in their merriment is a cast of some odd thirty-nine persons of which thirty or so are Negroes. Maurice Ellis, who is probably best remembered for his work in the title role of "Macbeth" as produced by Orson Wells for the late and lamented Federal Theatre; Muriel Rahn, Walter Mosby, Juanita Hall and Albert Popwell, head the Negro contingent.

THE PIRATE

Comedy in three acts, presented by the Playwrights Co. and the Theatre Guild at the Martin Beck theatre.

Manuela	Lynn Fontanne
Pedro Vargas	Alan Reed
Isabella	Lea Penman
Mango Seller	Juanita Hall
Fisherboy	Albert Popwell
Ines	Estelle Winwood
Capucho	James O'Neill
Lizarda	Muriel Rahn
Estaban	Robert Emhardt
Don Bolo	Walter Mosby
Trillo	Maurice Ellis
Serafin	Alfred Lunt
Maids to Manuela	Ruby Greene, Anna Jackson
Maids to Manuela	Anna Jackson, Lavinia White
Maid to Isabella	Inez Matthews
Viceroy Guards	Guy Monypenny, Peter Garey

Members of Serafin's Troupe, soldiers and townspeople: David Bethea, Bruce Howard, Martha Jones, Jules Johnson, Clare Keith, Fredye Marshall, Charles Swain, Elois Uggams, Joseph Washington, Carol Wilson, Jeffrey Etheridge.

Musicians: Emilio Denti, Emmet Matthews, John Dixon, Adolphus Cheatham, Wilbur De Paris, Eddie Gibbs, John Brown, Max Rich, Herbert Cowens.

DEC 26 1942

PLAY SET IN WEST INDIES

The action of the play takes place in the West Indies in the 19th century with Alfred Lunt cast as a serafin, a strolling player who roves the seven seas with a company of Negro assistants and earns his daily bread and meat by performing feats of magic and hypotism. Lynn Fontanne is cast as Manuela, the wife of Pedro (Alan Reed), a retired pirate, now waxed fat after having done well with the seven wives of a wearied Sultan for a price.

Complications arise when Lunt casts a covetous eye upon the beauteous Fontanne, decides to make her his own and exposes her husband's perfidy during a performance in the publi square which sends the retired 19th century racketeer to the clink and Miss Fontanne into the waiting arms of Lunt.

DEC 26 1942

ACTOR'S HOLIDAY FOR LUNT

For the male member of this the most famous of Broadway's acting duos, the play is an actor's holiday. Lunt does everything from walking a tight rope to pulling rabbits out of a hat with an elan with which he alone seems to be gifted. S. N. Behrman has also given the players some of the juiciest lines and pieces of business tossed around in sometime, which makes for a happy time for all concerned; primarily those lucky enough to get seats for the show.

DEC 26 1942

ELLIS PLAYS ROMEO

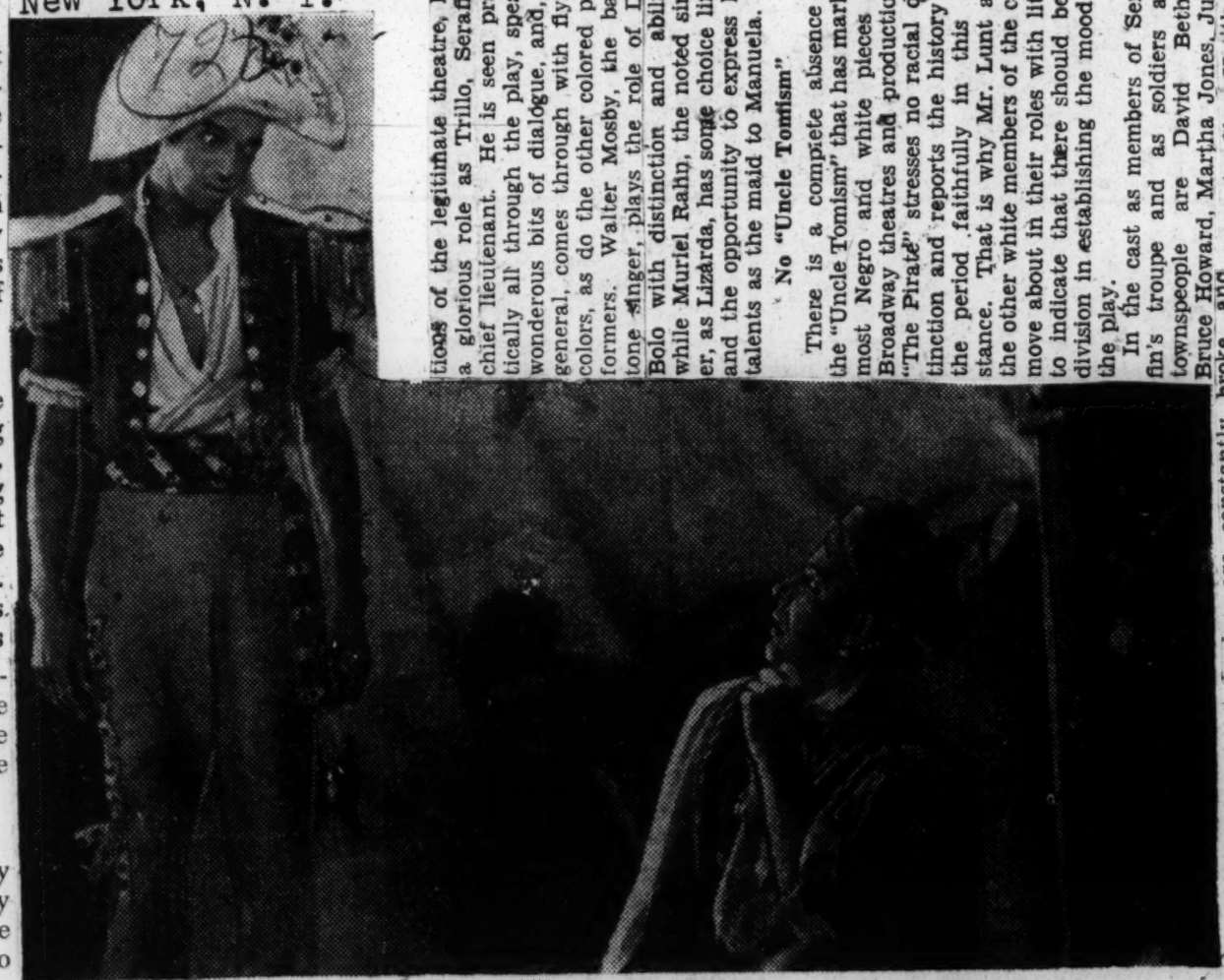
The supporting cast rates highly . . . with Ellis as Lunt's Man Friday and Muriel Rahn cast in the same capacity to Miss Fontanne. As is no doubt fitting, Ellis plays an impassioned Romeo to Miss Rahn's Juliet in a balcony scene that is delightful for its choice of excellent wordage.

The entire cast is excellent, so much so that to single anyone out for special mention, the Lunts being the exception of course, would be unfair. As our holiday suggestion, however, we would recommend that you make reservations early.

DEC 26 1942

The sets for the production were designed by Lemuel Ayers; the costumes by Miles White; music by Herbert Kingsley and the dances were staged by Felicia Sorel.

Amsterdam Star-News
New York, N. Y.



MAURICE ELLIS AND ALFRED LUNT in a dramatic highlight of the smash-hit musical comedy fantasy, "The Pirate," playing to turnaway crowds at the Martin Beck Theatre. The play marks first time Lunt and Fontanne, famous husband-wife team, have used Negroes in cast. Experiment is highly successful.

"The Pirate" Provides Gay Entertainment With Complete Absence of "Uncle Tomism"

Dec. 5, 1942

Colored Actors Give Splendid Performance

By DAN BURLEY

Alfred Lunt and Lynn Fontanne returned to Broadway last Wednesday night in a comedy fantasy called "The Pirate," with an able supporting cast composed principally of Negroes, to give the rialto its most lavish, outlandish theatrefare in many months. The S. N. Behrman vehicle serves admirably the purposes of Lunt and Fontanne to provide an evening of superior enjoyment to the huge audiences that are viewing the spectacle nightly at the Martin Beck Theatre, and although the play presents no weighty problems, solves no equations and might not stand up under too microscopic an examination of the harsh critic's eye, it serves one purpose—that of providing entertainment with a capital "E." The Playwrights Company-Theatre Guild production is enchanting, it is varied, it is gay.

"The Pirate" also does another thing—it provides the first time in their long and successful history in the theatre that the Lunts have worked with Negroes, and in no play has the infusion of black and white been done so completely, yet without

"The Pirate," is the story of a leader, are constant ready to break up. L wandering mountebank, Serafin, mayor's wife, falls in played by Mr. Lunt; a pirate, Estra- tells her he is the f mudo, masquerading as Pedro Var- disguise, and then pany of dancers, singers, musicians, been seen in Orson sleight-of-hands artists, etc., mainly beth," "Cabin in the colored, all of whom, including the Mikado" and many

Story of Mountebank

The Lunts and Negro Cast Magnificent in The Theatre Guild's Production, 'The Pirate'

J. M. Daily Mirror

By KEN JESSAMY

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Amsterdam Star-News
New York, N. Y.

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DEC 26 1942

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DEC 26 1942

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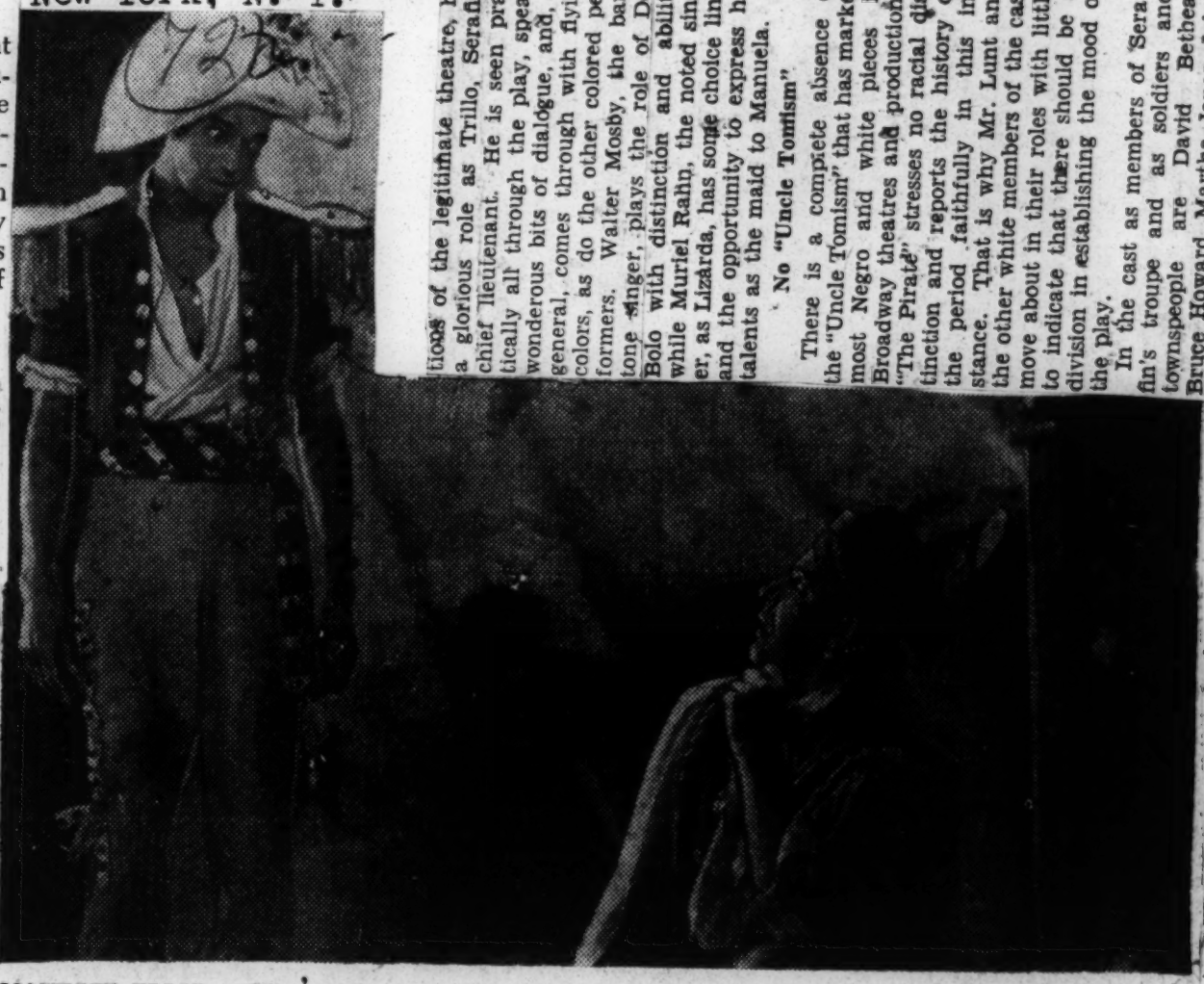

MAURICE ELLIS AND ALFRED LUNT in a dramatic highlight of the smash-hit musical comedy fantasy, "The Pirate," playing to turnaway crowds at the Martin Beck Theatre. The play marks first time Lunt and Fontanne, famous husband-wife team, have used Negroes in cast. Experiment is highly successful.

"The Pirate" Provides Gay Entertainment With Complete Absence of "Uncle Tomism"

Dec. 5, 1942

Colored Actors Give Splendid Performance

By DAN BURLEY

Alfred Lunt and Lynn Fontanne returned to Broadway last Wednesday night in a comedy fantasy called "The Pirate," with an able supporting cast composed principally of Negroes, to give the rialto its most lavish, outlandish theatrefare in many months. The S. N. Behrman vehicle serves admirably the purposes of Lunt and Fontanne to provide an evening of superior enjoyment to the huge audiences that are viewing the spectacle nightly at the Martin Beck Theatre, and although the play presents no weighty problems, solves no equations and might not stand up under too microscopic an examination of the harsh critic's eye, it serves one purpose—that of providing entertainment with a capital "E." The Playwrights Company-Theatre Guild production is enchanting, it is varied, it is gay.

"The Pirate" also does another thing—it provides the first time in their long and successful history in the theatre that the Lunts have worked with Negroes, and in no play has the infusion of black and white been done so completely, yet without

The Lunts and Negro Cast Magnificent in The Theatre Guild's Production, 'The Pirate'

N.Y. Daily Mirror

By KEN JESSAMY

I think every actor or actress who visits the Martin Beck theatre, currently, must come away feeling pangs of envy, for the Theatre Guild have provided the Magnificent Lunts with a play that provides for an actor's field day and one that the Lunts must be appreciative of, judging from the gusto with which they perform. S. N. Behrman's "The Pirate," a comedy in three acts suggested by the play of Ludwig Fulda.

DEC 26 1942

30 NEGROES IN CAST

Aiding and abetting the Lunts in their merriment is a cast of some odd thirty-nine persons of which thirty or so are Negroes. Maurice Ellis, who is probably best remembered for his work in the title role of "Macbeth" as produced by Orson Wells for the late and lamented Federal Theatre; Muriel Rahn, Walter Mosby, Juanita Hall and Albert Popwell, head the Negro contingent.

DEC 26 1942

THE PIRATE

Comedy in three acts, presented by the Playwrights Co. and the Theatre Guild at the Martin Beck theatre.

Manuela	Lynn Fontanne
Pedro Vargas	Alan Reed
Isabella	Lea Penman
Mango Seller	Juanita Hall
Fisherboy	Albert Popwell
Ines	Estelle Winwood
Capucho	James O'Neill
Lizarda	Muriel Rahn
Estaban	Robert Emhardt
Don Bolo	Walter Mosby
Trillo	Maurice Ellis
Serafin	Alfred Lunt
Maids to Manuela	Ruby Greene
	Anna Jackson
Maids to Manuela	Anna Jackson
	Lavinia White
Maid to Isabella	Inez Matthews
Viceroy Guards	Guy Monypenny
	Peter Garey

Members of Serafin's Troupe, soldiers and townspeople: David Bethea, Bruce Howard, Martha Jones, Jules Johnson, Clare Keith, Fredye Marshall, Charles Swain, Elois Uggams, Joseph Washington, Carol Wilson, Jeffrey Etheridge.

Musicians: Emilio Denti, Emmet Matthews, John Dixon, Adolphus Cheatham, Wilbur De Paris, Eddie Gibbs, John Brown, Max Rich, Herbert Cowens.

PLAY SET IN WEST INDIES

The action of the play takes place in the West Indies in the 19th century with Alfred Lunt cast as a serafin, a strolling player who roves the seven seas with a company of Negro assistants and earns his daily bread and meat by performing feats of magic and hypotism. Lynn Fontanne is cast as Manuela, the wife of Pedro (Alan Reed), a retired pirate, now waxed fat after having done well with the seven wives of a wearied Sultan for a price.

Complications arise when Lunt casts a covetous eye upon the beauteous Fontanne, decides to make her his own and exposes her husband's perfidy during a performance in the publi square which sends the retired 19th century racketeer to the clink and Miss Fontanne into the waiting arms of Lunt.

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Amsterdam Star-News
New York, N. Y.

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72a-1942

Negro Entertainers Form Bond Squadron

Daily Worker — N.Y., N.Y.

SEP 17 1942

SEP 17 1942

Ralph Cooper, noted Negro motion picture star and radio entertainer of WINS, has organized a "Flying War Bond Squadron" which intends to sell $1,500,000 worth of U. S. Treasury War Bonds and Stamps to New York and Long Island's half million Negroes. the New York War Savings Staff announced yesterday.

Cooper, often called "Harlem's Clark Cable" has enlisted the aid of the foremost Negro entertainers and sports figures for the Flying Squadron. Dancer Bill "Bojangles" Robinson, fighters Joe Louis and Henry Armstrong, actresses Nina Mae MacKinney, Isobel Washington, Louise Beaver, and the Harlem Apollo's Jimmie Baskette are among those who will make the citywide tour with him for a month starting Sept. 18. Dr. Channing Tobias, Associate State Administrator and member of the Executive Committee of the New York War Savings Staff, will accompany the squadron and act as traveling manager.

A squadron of Negro Army nurses and AWVS girls, and a hot jive band will also be members of the bond selling project and assist in the sales.

SEP 17 1942

The Negro movie and radio star's drive to raise a million and a half dollar fund from his people will start at the 1,500-seat Apollo Theatre, 1531 Fulton St., Brooklyn, with a gigantic rally on Sept. 18, at midnight.

The Ralph Cooper Flying Squadron will conclude its activities late in October with a tremendous "Star Spangled Dance" at Madison Square Garden, with the theme, "Americans All."

New York Times
New York, N. Y.

NEGRO CAST WILL SING 'CARMEN'

AUG 23 1942

By IRVING SPIEGEL

BIZET'S beguiling "Carmen" is coming to Broadway, escorted by an all-Negro cast and bedecked with all modern appurtenances. Lest the overseers of the Metropolitan Opera and the operatic faithful have any misgivings, Oscar Hammerstein 2d, the artistic guide of the pending production, offers advice to the contrary. The intriguing Bizet score, says Mr. Hammerstein, has been arranged and orchestrated by no less a person than Robert Russell Bennett, the distinguished American composer.

None of the enticing characteristics of the score has been changed, he hastened to add, "and that means melody, tempi and rendition." Mr. Bennett might have effected some minor changes for polyphonic reasons or to suit a Hammerstein lyric, but Oscar 2d is certain that these changes will hardly be noticeable.

AUG 23 1942

English Translation

The librettist and lyricist of "Show Boat," not to mention other illustrious Broadway hits, has done nothing to alter the plot and action of the Prosper Merimée tale. He bows in humble supplication to his posthumous collaborators, Henri Mielhac and Ludovic Halévy. He merely transcribed the text into English, rewrote the verses and advised Mr. Bennett on the musical treatment of the lyrics.

AUG 23 1942

"Carmen" is to be modernistically dressed. That declaration called for some qualifying:

"The theme is universal. The story of the good boy : love with the good girl and the bad girl who comes between them to cause tragedy for all is as old as time itself. Its locale has been Egypt, Africa, China, Japan, the United States or any corner of the globe where three or more people live."

Oscar 2d's treatment is simply a modern variation of this eternal triangle.

AUG 23 1942

Reason for Negro Cast

All this, of course, raised the point of what motivated Mr. Hammerstein to produce the modern version of Bizet's musical-drama, and why a Negro cast? It developed that five years ago he had witnessed an open-air performance of "Carmen" at the Hollywood Bowl, done without benefit of costume or scenery. "And yet," he says, "it was possible to follow the entire action." The vitality of the score suggested the Negro race to him. So for five years Mr. Hammerstein labored long and earnestly, studying every minute detail of score and text.

From this study evolved his own particular conception of a modern "Carmen." Only now, "Carmen" becomes "Carmen Jones," the title of the pending production. The locale of Spain has been transplanted to the deep South, "where there are plenty of cigarette factories."

"The Carmen of the Prosper Merimée story," he avows, "is still the same swaggering, tantalizing and captivating siren."

Don José becomes plain Joe, a soldier lad. For the record, Don José in the opera was also a soldier boy. Micaela, Don José's "true love," will be known as Cindy Lou. As for Toreador Escamillo—that swaggering baritone becomes Hepcat Miller, a swing-band leader. At this point Mr. Hammerstein laid particular stress on the fact that "swing will not be part of the music, unless it is the natural swing contained in the Bizet score, and Bizet wrote good modern dance music which the all-Negro cast will find to their liking."

AUG 23 1942

A ban on toreadors and the transformation of Toreador Escamillo into Hepcat Miller represented the only conspicuous liberty Oscar 2d has taken with the music-drama personnel. But Mr. Hammerstein had some other pertinent disclosures to make:

In Three Sets

"Carmen Jones" will have only three acts. The operatic "Carmen" has four. Mr. Hammerstein combined the third and fourth acts. "It is better theatre," he said. The final scene, which in the original is staged outside the arena of the bull fight, instead will take place in the parking lot of the Hoity-Toity Club, where Hepcat Miller directs his orchestra.

The magnetic Habanera aria, of broad melodic and harmonic appeal, will be delivered in the same identical tempo and style, "only it becomes a low-down chant when sung by Carmen Jones." with the Hammerstein version of the Habanera:

Love's a baby dat grows up wil',
An' he don't do what you want him to.
Love ain' nobody's angel chile,
An' he won' pay any mind to you.

One man gives me his diamon' stud
An' I won' give him a cigarette.
One man treats me like I was mud
An' what I got dat man kin get!

Chorus

You go for me
An' I'm taboo
But if yore hard to get, I go for you
An' ef I do AUG 23 1942
Den you are t'rough my frien'
My baby, dat's de en' of you!"

As for the roaring Toreador aria, herewith the Hammerstein lyric:

Open de door, de ban' getting hot!
Open de door, open de door!
When I give wid ev'rthing I got,
You know what music's for!
I swing yo' sweetie's feet!
Right off de floor,
An' make her cry fo' more!

Drama Book Shelf

DON QUIXOTE AND SANCHO. By Manuel Komroff. 178 pages. New York: John Day. $2.

Thirteen scenes out of Cervantes's celebrated novel. Mr. Komroff's dramatization has modern implications.

THE TRUTH ABOUT ANN. By Thomas Lennon. 132 pages. New York: John Day. $2.

Ann Hathaway, William Shakespeare and their children in a play that goes against the traditions of Stratford domesticity.

EVER SINCE EVE. By Florence Ryerson and Colin Clements. 207 pages. New York: Samuel French. $1.50.

AUG 23 1942

Comedy in three acts, produced last June at the National High School Drama Conference, at the University of Indiana.

Chicago Defender
Chicago, Illinois

PAUL ROBESON AND OUR CULTURAL FRONT

SEP 19 1942

Paul Robeson's magnificent Othello in Cambridge, Mass., is a victory for Negro America on the cultural front that can be compared to that great political Order 8802 of President Roosevelt.

Robeson's Othello must be brought to Broadway if it is humanly possible. We do not expect many of the Broadway producers to rush after Robeson. What we must learn is that these men are tied with a thousand economic and political ties to the industrialists whose refusal to give Negroes jobs forced the President to issue Executive Order 8802.

Our fight for democracy and full participation in the war effort is on the economic, political and cultural fronts. Each of these fields is dominated by powerful financial groups who see more profits in the division of peoples along lines of race, creed, color and nationality than they see in national unity. In fact they are seeking to use the prejudices they have brought into being against us as weapons to prevent unity.

Everywhere we must seek to make a breach in these walls of segregation. The fight on the cultural front is one of the most importa

SEP 19 1942

No one can measure the influence for evil, for jim-crowism and lynching that "Birth of a Nation" and "Gone With the Wind" have had. We would indeed be a naive people if we did not see in the production of such infamous caricatures of Negroes and distortions of American history the aims to create contempt and hatred of Negroes and incidentally of democracy.

Robeson's Othello puts the stage on

the side of progress and democracy. It is a weapon of culture in the fight for equality of opportunity, just as Order 8802 and the Fair Employment Practices committee are weapons of an economic and political character in the same fight.

SEP 19 1942

Our offensive has to be all along the line if we are to win the war. The battle of ideas is a deadly serious fight. Our Negro artists in every realm of art must recognize this fact.

Hail and more power to Robeson! Let Othello come to Broadway. The Negro artist must get into the struggle for freedom and democracy. Othello is an excellent start against slander, contumely and prejudice in art.

OTHELLO

Sirs: SEP 21 1942

In the Aug. 31 edition of LIFE is the statement that "Paul Robeson is the first Negro in America to take the role of the dark-skinned Moor." Here is a pic-

OTHELLO IN DENVER, 1938

ture of *Othello* as presented by the Negro Fine Arts Club of Denver in 1938.

True Mr. Robeson was the first American Negro to play the part (London, 1930) but we do question his being the only Negro in America to attempt the role.

SEP 21 1942

Thomas Henderson was our Othello, Harold Baliff, our Iago.

CARLISLE SWAIN

Denver, Colo.

Sirs: "Life"

There is a large group of people in this country, including myself, who believe that a better deal is due the Negro but we also believe that the time is not ripe, if ever, for the actual social mingling of the two races. Such pictures, in my humble opinion, have a tendency to create in some Negroes a longing for something that cannot be theirs and can only lead to a feeling of frustration.

B. D. TOMLINSON

Georgetown, S.C.

Sirs: 12a

The article in LIFE, Aug. 31, where the Negro and whites act in the same

may, is more than I can stomach. What in the hell is the country coming to!

W. IRA LANE

Houston, Texas

Sirs: SEP 21 1942

I have just seen your Aug. 31 issue of LIFE containing, besides the immortal story of Lieutenant Gay, "LIFE Goes to a Performance of *Othello*."

I was not interested in the merits of this production but in the horrible, indelible, undeniable and terrifying fact that there are white men with so little respect for themselves that they would cause to be printed the picture of a Negro man with his arm around a white woman in a love scene.

R. J. DIVINE

Covington, Ky.

Sirs:

We're a small professional theater off Harvard Square in Cambridge, Mass. and we get a chance to do *Othello* by Shakespeare. We figure we've got quite a show. SEP 21 1942

So we knock ourselves out and the show is terrific. A fellow from LIFE comes around for photos, so we put on our costumes and turn on the lights and sweat all afternoon so this fellow can get his shots.

And then what happens? LIFE comes out Aug. 31 with a three-page spread! Our people, our lights, our stuff—and who gets the credit? Harvard!

Now we have great respect for the Harvards. They've been going on since 1636, and they've turned out many eminent citizens and done many remarkable things. But one thing the Harvards have not done is produce a Margaret Webster-directed, Paul Robeson-starred *Othello! We* dood it.

CAMBRIDGE SUMMER THEATER, INC.

Cambridge, Mass.

Daily World
Atlanta, Ga.

'Othello' Headed Toward Broadway

SEP 14 1942

SEP 14 1942

By DELORES CALVIN

NEW YORK—(Calvin's News Service)—Does Broadway want "Othello"? Naturally with Paul Robeson playing the leading role, Broadway couldn't help aching to see it brought down their street and there is a chance that their wishing will come true. The date only depends on Mr. Robeson's concert bookings which tie him up until April 10th. So it may come in January, but not under the Theatre Guild presentation.

New York Times
New York, N. Y.

Robeson's adviser, Robert Rockmore, is trying to arrange his schedule so that the Margaret Webster production of the tragedy may be brought here sooner than next Spring, even if it has to be under Rockmore presentation. Miss Webster, John Haggott and Howard Stix Cullman, likewise, would be financially associated with the production.

After seeing "Othello" in Cambridge, Mass. and Princeton, N. J. and seeing too, the business it brought in, several top producers have been trying to get it. In Mass., at a theatre with 495 seats, they took in $5,800 for seven performances and at the college town, Princeton, in a house with a 1,500 seating capacity, it brought in $6,325 after 200 tickets were given way to service men.

OCT 18 1942

OCT 18 1942 OCT 18 1942 Talb

Canada Lee and Anne Burr of the returning "Native Son."

72a-1942
Afro-American
Baltimore, Md.

Canada Lee Called Best Single Performer

NOV 7 - 1942

NEW YORK — Canada Lee's portrayal of Bigger Thomas, the neurotic colored youth, is the most thorough and powerful acting of an individual on the stage at the moment.

That is the opinion of Brooks Atkin, New York theatrical critic, following his review of the play which has returned to Broadway for the second time.

Slightly Off Balance

However, the current production, according to the critic, does not come up to the first staging due to the absence of Orson Welles's brilliant staging and sustained direction. Although mechanical defects cause long waits as the scenes change, they fail to lower the quality of the performance but break the rhythm of the drama.

"Native Son," however, shows how the constant all-round pressure of race prejudice, beating against a human mind can drive the individual into frightful aberrations of conduct.

Provokes Thought

The play does not solve the race problem at one sitting, but attacks it from a rational point of view with great understanding, and contributes something to public thought.

NOV 7 - 1942

The stage presentation of the Richard Wright novel provides a searching study of the personal frustration that race prejudice develops, which is vividly brought out in crowded sections where colored people live in cramped and unhealthy quarters.

Negro Dance Group Slated For Broadway

Daily Worker
N.Y., N.Y.
Nov. 13, 1942

An all-Negro dance company is coming to Broadway. Wilson Williams, its founder and director, announces that Negro Dance Company is to be a permanent organization to foster Negroes' talents in this art. The company is installed in a Carnegie Hall studio where it is preparing a repertory of ballets for the Broadway stage and conducting classes and rehearsals.

While the personnel of the company is predominantly Negro, white guest artists, directors, choreographers and instructors will participate in the project. Mr. Williams feels that white artists have a great deal to contribute in teaching the classic ballet technique.

The old Mordkin Studio in Carnegie Hall, one of the largest dance studios in New York, has been completely renovated for the Negro Dance Company, and classes under Miss Sokolow are already in session there, as well as rehearsals of six ballets.

Time
Chicago, Illinois

NOV 16 1942

DOROTHY DONEGAN
She wore out one piano.

NOV 16 1942

Fenn-Pix

Hazel's Rival?

NOV 16 1942

Horrible grimaces and irrepressible feet may yet take Negro Pianist Dorothy Donegan places where her ten amazing fingers would not get her so fast. Wrote *Down Beat*, the blasé semimonthly gospel of some 47,000 U.S. jazz fans: "She is, to us, the ideal in piano stylings. . . . We beckon to Hazel Scott to learn how the classics are swung. We invite Bob Zurke, Jess Stacy, Joe Sullivan, Billy Kyle, all of them, to see phenomenal piano work."

Dorothy Donegan is a homely, unhappy-looking young woman whose earnestly inspired pianism last week was drawing throngs to Elmer's Cocktail Lounge, an obscure nitery in the heart of Chicago's Loop. Unlike most specialists in swinging the classics, Dorothy begins by playing her classics as straight as any Town Hall pianist. When she has polished off Rachmaninoff's *Prelude in C-Sharp Minor*, Schubert's *Serenade* or a batch of Chopin *Nocturnes* in the most acceptable high-brow fashion, Dorothy shuts her eyes. Her feet begin to pound the floor. Her face contorts as if she were in agony. What comes after that is pure Donegan. It has Elmer's customers shagging in their seats.

This spastic inspiration is not something Pianist Donegan has learned. In fact, she spent a lot of time trying to unlearn it. Dorothy was born on Chicago's dusky South Side, still lives there. Her father is a dining-car chef. When Dorothy was eight, her mother, who had always wanted to play the piano but could never get near enough to one to learn how, decided that, come what may, Dorothy must have lessons. Dorothy got them at the Chicago Conservatory of Music, where she studied classical music for four years. The Conservatory's high-brow teachers tried, but they never could break Dorothy of her habit of making horrible faces while she played. Their prim five-finger exercises never could curb her habit of cutting loose in shoulder-shaking, canebrake improvisations (Dorothy finally wore out one piano). The Conservatory was never able to keep her percussive feet still either.

Now the feature of Dorothy Donegan's swing piano playing is her footwork. Newcomers at Elmer's Cocktail Lounge sometimes swear that she has a drum concealed under the piano. She has not. That incessant triple-fortissimo thud that punctuates Dorothy's improvisations comes simply from Dorothy's ample feet, hitting the floor boards in loud, unconscious ecstasy.

By last week that thud had helped Dorothy Donegan to an offer from Duke Ellington's band, another offer from Manhattan's Café Society.

NOV 16 1942

Peoples Voice
New York, N. Y.

Harlem Youngsters' Play Advises:

'Kill Race Hatred, Uncle Toms; Need Unity Among Ourselves'

Nov. 21, 1942

By ST. CLAIR BOURNE

Special

The City Council, and other interested groups, have asked for special investigators and other steps to curb the rising tide of juvenile delinquency all over the city. There's a group of Harlem youngsters who aren't waiting for official machinery—they're actually doing something about the problem by themselves. The lads call themselves the Bombers Social and Athletic Club. Their average age is about 17. Some of them work. None of them are anywhere near well off economically. But they're proving that an honest desire to help oneself, backed by a little effort, can get results.

YOUTHS FIGHT 'EVIL'

Right now the boys are rehearsing a play called *Uncle Tom Is Dead—We Hope*. It's a takeoff on *Uncle Toms' Cabin*, says Theodore Rogers, the club's adviser, who's staging it. "The idea of the play," he says, "is to stress that we should stop being Uncle Toms and depend on ourselves. Then we'll find other people helping us even more."

The picture accompanying this story was taken Sunday in a top floor flat of a tenement in 133 st between Fifth and Lenox aves. It's not the club's usual meeting place—the group is connected with the Harlem Boys' Club of the Children's Aid Society—but for special rehearsals, when even those boys who work can attend, they have to use it.

PLAY TO AID CAUSES

The Boys' Club, which they use for other rehearsals and for basketball practice, can't push out other groups just to give them every special time they might want. They understand that, too.

Proceeds from the play, which will be presented at St. Ambrose Episcopal church in W 130 st on December 4, will be divided. Part will purchase uniforms for the basketball team. Part will be donated to the church. Later, Rogers says, the boys will probably put the show on at the Boys' Club, too.

Rogers, who is a clerk with the Veterans Administration, has been with the boys about four years. The club's been organized five years, but when the youngsters found themselves in financial straits they figured they'd better call in some adult help. They knew Rogers from when he played basketball at Commerce hi and on the Boys' Center 150-pound team, so he was selected.

Two years ago, facing another coin crisis, he hit on the idea of a play. The boys had given a dance and netted only $18. Rogers then got them together and staged *Romeo and Juliet*, but changed the Shakespearean dialogue to modern jive talk. It may not have been an artistic masterpiece but some of the audience still may be laughing. And the boys made $175.

The uniforms they bought lasted them for two seasons. The team is a traveling outfit—play their games on the opponents' courts. So this year they need new ones again.

They're pretty confident they'll make it, too. The play they're putting on this time promises to be just as enjoyable as their last effort. And even more important, they see in their version the philosophy which they are following. They nodded understandingly as Rogers, discussing the play, told me:

"It's not a matter of hatred against other races. It's a matter of cooperation among ourselves."

Daily World
Atlanta, Ga.

Hazel Scott Is Solidly Booked

Nov. 23, 1942

By DOLORES CALVIN

NEW YORK—(Calvin's News Service)—Miss Hazel Scott was preparing her beautiful wardrobe of evening gowns, most of them which are backless, last week for her three or four week spell at the Paramount Theatre which began on the 11th. Hazel's already working nights at Cafe Society and during the season found time to fly to Hollywood for four weeks to play and sing in "Something To Shout About" with Janet Blair and Don Ameche.

With the Paramount date, Hazel will really be working. She is playing five shows a day at Paramount and then three shows every night at Cafe Society, except on Sunday when the Cafe is closed and she'll do six shows at Paramount.

If Hazel lives through this, she'll be good and furthermore, will have a nice sock laid aside which she'll need to see her through a nervous breakdown. Of course, she may survive it. She managed to appear in "Priorities of 1942" while keeping up with Cafe Society. Right now, she's up to her neck with work.

Incidentally, Hazel's color picture appeared this Sunday in the Daily News. It showed her in a green chiffon backless gown with sparkling gold flowers, at the piano, smiling her prettiest. It is the first time in the history of the News that a colored girl, in her own clothes, not in ragged costume, took up space on the cover of the magazine section. Bojangles and Ethel Waters in her "Mamba's Daughters" costume were the only other colored. Miss Scott's name was posted on all the news trucks delivering the paper for the week. Harlme's chest swelled when they gazed admirably at the 22-year-old bronze beauty.

72a-1942
New York Times
New York, N. Y.

'NATIVE SON'

Return Engagement at Popular Prices For the City Negro Saga

NOV 1 - 1942

By BROOKS ATKINSON

BY producing "Native Son" at $1.65 top, the Brandts may make some money. At least this column hopes so. For whatever their motive may have been, they are performing a public service: As directed by Orson Welles, "Native Son" is excellent theatre, put on the stage with creative imagination. Canada Lee's acting of Bigger Thomas, the neurotic Negro, is the most thorough and powerful portrait of an individual on the stage at the moment. The drama that Paul Green and Richard Wright have composed out of Mr. Wright's trenchant novel provides a searching study of the personal frustration that race prejudice develops. And, finally, the theatre needs at least a few good dramas put on at prices that people can pay without wincing. Those are the reasons why this column hopes very much that the return visit of "Native Son" succeeds commercially.

Ticket Prices

NOV 1 - 1942

Although the cost of going to the theatre is much too great, the luxurious prices generally charged for tickets are largely justified by the costs and risks of producing. The prices of theatre tickets cannot be reduced by shouting "Stop thief!" every time a producer walks up the street, although there might be some good business reasons for murmuring, "Hello, sucker!" as he goes by. But every now and then it is possible to put on a good play at reasonable prices. Although $2.75 is not a sum to speak of disrespectfully, it was a decent price to charge for such an overwhelming production as last Spring's revival of Gershwin's "Porgy and Bess." Cheryl Crawford could pay the bills at that price, and thousands of people were able to make the acquaintance of a folk opera that ought to become a part of our national heritage. Note that, like "Native Son," it was put on at the Majestic Theatre, which seats 1,715 people. By moving "My Sister Eileen" into the Martin Beck Theatre, after a long run at standard prices, Max Gordon has picked up a "dime or two," as he cozily phrases it, and a great many theatregoers are able to take a night off from anxiety.

Costs of Producing

Producing "Native Son" at $1.65 top requires thrifty planning. For it involves a bulky production in ten scenes; and, as every one knows, shifting scenes is one of the theatre's most expensive diversions. Even one of Max Gordon's magic dimes would not go far toward paying the stagehands' bills at the end of the week. As a matter of fact, the scene shifting at the popular-price engagement of "Native Son" was tedious at the opening performance, causing long waits every time the curtain went down.

NOV 1 - 1942

Although that mechanical defect does not lower the quality of a superior script and a sententious performance, curiously enough it has the effect of seeming to. It breaks the rhythm of the drama. It lets the audience get detached and restless. Every time the curtain goes up again the actors have that much more difficulty in bringing the audience back into a receptive mood, and the final crescendo is in a correspondingly lower key. Congenital theatregoers are able though unwilling, to make allowances for mechanical troubles of this nature. But people who are not passionately absorbed in the theatre are easily discouraged when a show does not move along briskly and rise swiftly to a tremendous climax. Even for $1.65 they expect, and have every right to expect, an exhilarating show.

NOV 1 - 1942

Good Theatre

Quite apart from its special pleading, that is what "Native Son" is. Mr. Welles is a master of good theatre. Although Mr. Green and Mr. Wright have written the play thoughtfully and courageously in an intelligible form of narrative, Mr. Welles has managed to give it uncommon pungency on the stage and packed the individual scenes with theatre dynamics. James Morcom's plainly imagined sets bear out that principle. The first scene, set at dawn in the cramped and squalid room where Mrs. Thomas and her three children huddle together, brilliantly conveys the pressure of living in a densely populated rookery.

For free-hand drawing and spontaneity it would be hard to improve upon the scene at the door of a slatternly coffee-pot with alternating moods of shiftlessness and nervous tension, and a concluding spurt of impromptu gaiety. The scene in the furnace room is horrific, and the bleak and windbitten scene in a deserted house is ominously electric. Oddly enough the murder scene is loosely played, as if the authors and director were afraid of offending the public. Since the murder is an essential part of the drama, it ought to be acted recklessly in swift and deadly tempo. That is the only weak spot in an extraordinarily imaginative production of a keenly wrought drama.

NOV 1 - 1942

Mr. Wright's Attitude

Mr. Wright first wrote it as a novel. An insurgent Negro with a piercing mind, he has been able to cut into the subject of race prejudice without sentimentality; and in the stage version he and Paul Green have preserved that hard, unyielding attack. On the surface, Bigger Thomas's murder of a white girl is willfully diabolical and grisly. It seems to be the crime of a cold-blooded assassin. In some respects it is. But it is the distinction of "Native Son" to show how the constant, all-around pressure of race prejudice, beating against a human mind, can twist a Negro into unbalanced attitudes and drive him into frightful aberrations of conduct. His wild career is, at least in part, an attempt to escape from the taboos and frustrations that society has built around him.

The crimes in Harlem bear out Mr. Wright's point of view. In Harlem thousands of Negroes live in quarters as cramped and unhealthful as the room where all the Thomases exist. Thousands of Harlem Negroes are either unemployed or employed in jobs that are blind alleys. Thousands of them earn less than their opposite groups among the white population and have to pay higher rents for poorer tenements. And many of the violent crimes in Harlem accordingly spring out of neurotic desperation.

NOV 1 - 1942

Not that "Native Son" solves the Negro problem at one sitting. The Negro problem is tremendously intricate. But "Native Son" attacks it from a rational point of view with great understanding, and contributes something positive to public thought. Moreover, Canada Lee's acting of the central part is a superb, vibrant portrait of a human being. That is why this column hopes that the producers of this popular-priced engagement make enough money to keep "Native Son" on the stage indefinitely.

New York Times
New York, N. Y.

1st TIME ON BROADWAY AT THESE PRICES

THE ONLY FOUR STAR SHOW ON BROADWAY

OCT 18 1942

"★★★★" BURNS MANTLE, DAILY NEWS

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CANADA LEE in ORSON WELLES'

OCT 18 1942

"OVERWHELMING PLAY." — N. Y. TIMES

"NATIVE SON"

WITH ANNE BURR · JOHN BERRY

OCT 18 1942

"A STARK MELODRAMA TOUCHED WITH GENIUS." WORLD-TELEGRAM

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SEAT SALE STARTS TUESDAY . . . Mail Orders Promptly Filled

Journal and Guide
Norfolk, Virginia

Josephine Baker Still Alive and Up in the Money

Nov 21 1942

NEW YORK, N. Y.—According to Danton Walker, New York Daily News columnist, Josephine Baker, internationally famous dancer, recently reported near death of a lung ailment in South Africa and in dire circumstances, is very much alive and is stopping at the most expensive hotel in Rabat, Morocco, with two "secretaries."

'Native Son' Revived At Majestic Theatre

The Daily Worker
N.Y., N.Y.

NATIVE SON, by Paul Green and Richard Wright, from Mr. Wright's novel of the same name. Directed by Orson Welles. Starring Canada Lee, and featuring Anne Burr and John Berry. Presented by the Brandts at the Majestic Theatre.

OCT 29 1942

By Ralph Warner

When "Native Son" was first produced as a play on March 24, 1941, it added its dramatic weight to the powerful protest made by Richard Wright in his novel. Mr. Wright had chosen to express his bitter anger against the manner in which the Negro people are subjected to social and economic discrimination in our American democracy; and Orson Welles, with the magic of his originality as a stage director, had transmuted Mr. Wright's printed words into the fiery language of the theatre.

OCT 29 1942

This is late October of 1942, and many events have taken place since that March day when "Native Son" played before its first audience. Now, at the Majestic Theatre, a return engagement has begun—a popular price engagement in a huge playhouse which can entertain a vast audience. Canada Lee, Anne Burr and numerous others of the first run resume their old roles; the settings are the same, and so are most of the lines.

But "Native Son" is not quite the same play. The course of history has changed the war which was raging in March, 1941, from a limited conflict to a world cataclysm. America is now a belligerent; so is the socialist Soviet Union. The problem of the darker peoples of the world, of the Indian people, the Chinese, the Malay, and the Negro people, has been projected into the forefront of urgency.

On the domestic scene, changes are taking place. The war, which is a people's war, has brought with it new gains for America's 14,000,000 Negroes—insufficient gains. But the American people as a whole better understand the underlying significance of discriminatory practices. They recognize lynching as an evidence of fascism, and economic discrimination as contrary to the democratic ideals for which they fight. OCT 29 1942

But lynchings continue—three in one week in Mississippi. And, despite rules and regulations, Negro soldiers are still jimcrowed, Negro sailors are still limited either to segregation on Negro ships, or as menials. A Negro flying unit is ready for combat, but it is small evidence of a change in military policy toward Negro citizens. In war plants, Negroes are finally getting jobs, although much must still be done before equality of opportunity has been completely gained.

"Native Son" as a current play must be viewed in relation to these changes. The authors have recognized this, and have made corrections and additions to their "script." When bigger Thomas joins his pals on the street in the second scene, he expresses the Negro's desire to join in defending his country—he even reveals an almost unbelievable political understanding by speaking out for a second front. When Paul Max makes his plea for the defense, he points to the Mississippi lynchings as acts which pit one American against another in the midst of a desperate war for survival. And Max's cry—"There are no Jim Crow bullets!" rings out with a special significance today, when Americans are dying on distant battlefields.

OCT 29 1942

"Native Son" remains a vital play today. It is still an exceptional work of theatre art. Although this production lacks the technical smoothness of the original, it remains otherwise much the same.

Canada Lee has matured in the role of Bigger—he gives a performance which in depth, range, power, shadowing and utter sincerity ranks with the great stage characterizations of all time. Anne Burr has returned to her role of the shallow Mary Dalton, and Evelyn Ellis still portrays the pious, wholesome Negro mother.

Clara in the hands of Rena Mitchell attains heights of emotional intensity, and Nell Harrison's brief Mrs. Dalton is again unique for its realism. John Ireland, as the reporter who solves the crime, is even better than his predecessor.

The new Paul Max is John Berry. Unlike Ray Collins, who created the role, he is a young man. The change in age seemed to me unwise, for the speech of Max is rich in the wisdom of experience.

Richard Wright, who wrote Max's words, is also young; but as a Negro he has lived long and wisely in the knowledge of what it means to be a Negro, and how the Negro's agony in the face of social octracism may best be assuaged. Mr. Berry is sincere, fluid in his delivery. But his youth detracts from the power of his plea. OCT 29 1942

If you haven't seen "Native Son," by all means go now. Whether you agree or disagree that the play is effective as a weapon against discrimination, it will spur you into fresh thought on a subject which is of paramount importance today.

Canada Lee, star of "Native Son," which returns to Broadway for a popular-priced return engagement at the Majestic Theatre starting tomorrow, Oct. 23rd.

Canada Lee, Fighter Turned Actor

OCT 22 1942
Daily Worker
N.Y., N.Y.

Like Paul Robeson, Rex Ingram and other Negro greats of the theatrical world, one-time welterweight contender Canada Lee bursts with energy to achieve the things he wants for his people and all people.

In his powerful role of Bigger Thomas in "Native Son," the Paul Green-Richard Wright drama which Louis and George W. Brandt are bringing back to Broadway at the Majestic Theatre, Canada Lee has realized a great part of his desire.

The square-shouldered, peppery ex-pugilist still betrays a yearning for the ring, in spite of its tank-town, under-the-bridge payoffs and its struggles. "Fighting gave me a grand start," he says, "not because it was a quick way to earn a living, but because I was fortunate to tackle it with a feeling that it wasn't a primitive business of trying to knock the other guy's brains out, but because it was an art—an art that required a nimble mind and easy grac OCT 22 1942

Jockey, Pianist, Violinist, Fighter

A harum-scarum youngster, born Lionel Canegata, Lee ran off to Canada to become a fairly successful jockey, booting home many a winner at Dorval and Blue Bonnet. When he could no longer make the weight, he went home to resume his musical training as a pianist and violinist, and actually hit the high mark of an appearance at Aeolian Hall as a concert violinist.

He skipped back to the ring though. It was when he was an amateur champion that Joe Humphreys gave him the monicker that carried him high in professional ranks. OCT 22 1942

Just as he was at the threshold of the welterweight throne room, Lee was forced out of fistiana with a dimmed right eye that ruined his style of boxing, "a blend of cuteness and punching power," as he would put it himself.

He knocked around as a small-time band leader until his luck ran out in that calling. He was hanging around a Harlem YMCA rehearsal of a Federal Theatre project when he was picked from the sidelines for a part in a play.

When he took over a part played by Rex Ingram, he attracted important attention, and, soon after that, Orson Welles cast him as Banquo in his amazing production of "Macbeth."

Welles later picked him for the "Native Son" role, a part for which Canada Lee's whole life seems to have been shaping him.

Chicago Bee
Chicago, Illinois

JO BAKER, 'TOAST OF PARIS,' DIES

Nov. 22, 1942

NEW YORK, Nov. 19—(ANP)—Josephine Baker, internationally famous singer, died in the city hospital at Casablanca, Portugal, on Columbus day, Oct. 12, and was buried by the city, the Associated Negro Press has just learned.

Miss Baker, the American girl who became the toast of Paris cafe circles and who had her choice of long limousines, fine clothes and expensive viands, died penniless, the Nazi invasion wiping away virtually all her possessions.

By her side at the time of her death was her estranged Italian husband who returned to Casablanca from Italy where he had been living since their separation. A cablegram telling of Miss Baker's passing was sent by him to his brother here, in New York, who is a well known radio musician.

Tuberculosis Victim

The internationally famous actress' death was attributed to tuberculosis. Details could not be learned, but it is known that she had been in a hospital in Lisbon, Portugal, for treatment.

Miss Baker enjoyed a colorful career. She was the toast of Paris, a star in the Follies Bergere and was beloved by show folks and royalty throughout Europe. She was well known in this country and received her start as a chorus girl in "Shuffle Along", which years ago broke attendance records on Broadway.

Born in St. Louis, she moved to New York to seek a career in the theatrical world. Her people still reside there. While she danced with the "Shuffle Along" chorus she met a cafe man from Paris who induced her to go to Europe. She remained there for 20 years.

In 1935 she came back to the United States and invaded New York, where with her ex-husband she opened a night club on Broadway under her own name. The club proved unsuccessful and was closed down after a brief run. Selling out her interest, she returned to Paris where she remained until the Nazi invasion forced her to flee.

72a-1942
New York Times
New York, N. Y.

SEP 13 1942 SEP 13 1942

Vandamm

Corp. George Anderson, Pvt. Marion "Spoons" Brown and Corp. Orlando Johnson of Mr. Berlin's and the War Department's "This Is the Army."

Chicago Tribune
Chicago, Illinois

Notes of the Theater

OCT 18 1942

"Porgy and Bess" has been the subject of an unusual number of inquiries to this department, which would seem to indicate that a large potential audience is awaiting its arrival at the Studebaker theater on Nov. 2. The celebrated "folk opera" by George and Ira Gershwin and Du Bose Heyward has not been revived on the Chicago stage since its original presentation by the Theater guild in 1936. Several of the principals from the first production have returned to create their characters in Cheryl Crawford's revival.

Todd Duncan. [Vandamm photo.]

OCT 18 1942

Among the featured players appearing this time are Todd Duncan and Etta Moten in the title parts, Avon Long, Georgette Harvey, J. Rosamond Johnson, Ruby Elzy, Harriet Jackson, and the Eva Jessye choir. Alexander Smallens, whose last Chicago assignment was with Ballet theater, will conduct.

OCT 18 1942

When "Porgy and Bess" was first made known here the musical score was relatively unfamiliar. In the intervening years concert and radio singers have popularized such Gershwin classics as "Summer Time," "It Ain't Necessarily So," "Bess, You Is My Woman Now," and "I Got Plenty o' Nuttin'."

New York Times
New York, N. Y.

THE 'NATIVE SON' RETURNS TONIGHT

OCT 23 1942

Canada Lee, Anne Burr, John Berry Again in Lead Roles of Richard Wright Story

MUNI LISTED FOR REVIVAL

Will Appear in 'Counsellor-at-Law'—'Rosalinda' Set Back Two Nights to Oct. 28

OCT 23 1942

"Native Son," the dramatization by Paul Green and Richard Wright of the latter's novel of the same name, returns to Broadway this evening with Canada Lee, Anne Burr and John Berry playing the leading roles at the Majestic.

The play's original run of 114 performances opened March 24, 1941, at the St. James, and since then has been seen on the road and on the subway circuit. Its reappearance is at popular prices, all evening performances being scaled from $1.65 to 55 cents and the Saturday and Sunday matinees being offered from $1.10 to 28 cents. Messrs. Lee and Berry and Miss Burr were in the original cast, as also were Nell Harrison, Rena Mitchell, Eileen Burns, Frances Bavier, Helen Martin, C. M. "Bootsie" Davis, Wardell Saunders, William Malone and Rodester Timmons.

The first Broadway presentation was sponsored by Orson Welles, John Houseman and Bern Bernard. Tonight's revival comes under the auspices of Louis and George W. Brandt. Curtain time, 8:40.

OCT 23 1942

John Golden, announcing plans for a revival of Elmer Rice's "Counsellor-at-Law," says he has signed Paul Muni for the part he created in 1931. Rehearsals, under the author's direction, will begin in two weeks, indicating a Thanksgiving week opening.

Black Dispatch
Oklahoma City, Okla.

Life Magazine Lauds Robeson In "Othello"

SEP 5 1942

LIFE magazine featured Paul Robeson in a recent issue in connection with his masterful appearance in "Othello" in Boston.

The Black Dispatch told last week how he was acclaimed in Boston by critics and students of Harvard university who gave him their highest salute.

Under the caption: "Paul Robeson is the first U. S. Negro to play the passionate Moor in Shakespear's tragedy of jealousy", LIFE published scenes from the drama with this description:

"Most distinguished event of the theater's summer season was an unusual and electrifying presentation of OTHELLO, Shakespeare's tragic tale of jealousy. As the first Negro in America to take on the role of the dark-skinned Moor, Paul Robeson chose his audiences carefully for the experiment, played only to such centers as Harvard and Princeton. Transforming the play from an academic discussion to a gripping and powerful piece of drama, the performance was heady wine for playgoers. Directed by Margaret Webster, dean of Shakespearian directors, and ably supported by Jose Ferrer and Uta Hagen, Robeson brought to the part the giant statue and range of voice that Shakespeare intended when he wrote it in 1621.

"Othello, passionate Moor married to a high-born Venetian lady, is goaded beyond endurance with hints of her infidelity, by the evil cunning of his trusted aide, Iago. Stealing Desdemona's handkerchief, he plants it on Cassio, thus giving visible proof to the Moor that he is being double-crossed by his wife. Othello, jealously enraged, orders the death of his lieutenant Cassio and goes to Desdemona's bedchamber intent on killing her. His rage abates at the sight of her sleeping innocence and he kneels to kiss her. Desdemona awakens and Othello, angered anew by her denial of unfaithfulness, strangles her. Full horror of his deed is revealed by Emilia, Iago's wife and maid to Desdemona, who exposes the plot of the stolen handkerchief. Othello soon plunges a dagger into his heart and falls next to Desdemona crying that he 'loved not wisely, but too well'".

Time
Chicago, Illinois
Hot Classicist
OCT 5 - 1942

Two shapely brown shoulders and a round, roguish face, framed in a triangle of white light, showed above the grand piano's shining ebony. From the keyboard Chopin's *Minute Waltz* flowed fleetly, ripplingly. For a while it surged along according to Chopin. Then watchers saw an impish flicker of a smile, an insinuating movement of a shoulder. Came the first suggestion of a hot lick; another, and another. Then Hazel Scott began to "break it down," and was off in a wild mélange of pianistics, sweet, hot, Beethoven and Count Basie.

OCT 5 - 1942

Her fans had known all along what was coming. Hazel Scott, star Negro entertainer of Manhattan's Café Society Uptown, was doing what she does best, the thing that has lifted her into showdom's top rank and made her this season's Manhattan sensation: swinging the classics.

But where others murder the classics, Hazel Scott merely commits arson. Classicists who wince at the idea of jiving Tchaikovsky feel no pain whatever as they watch her do it. She seems coolly determined to play legitimately, and for a brief while, triumphs. But gradually it becomes apparent that evil forces are struggling within her for expression. Strange notes and rhythms creep in, the melody is tortured with hints of boogie-woogie, until finally, happily, Hazel Scott surrenders to her worse nature and beats the keyboard into a rack of bones. The reverse is also true: into *Tea for Two* may creep a few bars of Debussy's *Clair de Lune*. Says wide-eyed Hazel: "I just can't help it."

Uptown, Downtown. Hazel got this lucrative bad habit while quite young. Born in Trinidad, she had lived in New York's Harlem most of her life. When she was a sober little girl of 13, she was given free piano lessons by a teacher in the Juilliard School. Her teacher got sick—the lessons stopped. She kept on studying the classics herself, but to relieve boredom, now & then sneaked in a few stray blue-notes and hot syncopations. This became instinctive to the point of a wonderful vice.

At 15, after her father's death, she became pianist in an all-female band. Three years later she stopped a Broadway show, *Sing Out the News*, with her sultry rendition of *Franklin D. Roosevelt Jones*. But her break came with a chance to fill in for ailing Blues Singer Ida Cox at Barney Josephson's downtown Café Society, a Manhattan Mecca for jazz connoisseurs. Result: Hazel Scott has been entertaining Café Society audiences ever since. Two years ago Showman Josephson opened a Café Society Uptown to house her art with greater swank, now finds it packed nightly with Scott fans: socialites, Broadway sophisticates, savants-about-town. Celebrities regard her with reverence, movie stars ask her for autographs. When Lieut. Commander John Duncan Bulkeley (*They Were Expendable*) came to New York, he picked out Hazel Scott on the welcoming platform, greeted her with "I've always wanted to meet you, Miss Scott."

Last spring Hollywood Director Gregory Ratoff, in Manhattan on a talent hunt, filmed a few sequences of Entertainer Scott at the piano, took them back to Hollywood to insert in a new Jack Oakie-Don Ameche picture, *Something to Shout About*. Columbia officials saw the sequences, quickly revamped the film, wrote in a fat part for her, brought her out to Hollywood. Then Ratoff discovered her dusky singing voice.

"Why didn't you tell me you could sing?" demanded Director Ratoff in his unreproduceable dialect.

Replied Hazel: "You didn't ask me."

Now back in Manhattan, Hazel Scott is leading the life she likes best: three appearances nightly; daytime hours in & out of her new stucco house in suburban White Plains, where she sometimes grubs in her Victory garden, more often listens to recordings.

Her ambition: to play the classics straight. In five years, she believes, she will be ready for a strictly long-hair Carnegie Hall recital. But no one else thinks for a minute that Hazel Scott could ever play a whole evening of absolutely straight piano.

HAZEL SCOTT AT WORK
She has a wonderful vice.

Chicago Tribune
Chicago, Illinois

'Porgy and Bess' Keeps Many of Original Cast

OCT 25 1942

By Cecil Smith.

Fifteen years ago Du Bose and Dorothy Heyward, with the collaboration of the Theater Guild, acquainted the American theater-going public with Catfish Row and the people who live there. Catfish Row is a street in Charleston, S. C., along the water

Georgette Harvey.

front, inhabited by humble colored folk whose simple living has not been greatly altered since long before the Civil war.

It was in a play called "Porgy" that Catfish Row came to life in New York in 1927. The Theater Guild, then in its golden era of imaginative and creative achievement, gave "Porgy" a memorable performance in which the daily life of its characters burst forth into the intense yet spontaneous music of Negro spirituals.

The play made a deep impression upon George Gershwin, whose choice talents until then had been devoted to the composing of bright, incisive scores for up-to-date Broadway musical shows. For a number of years Gershwin pondered over the "Porgy" story. Finally the announcement was made that he had composed a "folk opera" on the Heywards' libretto, and the Theater Guild would undertake the production of the operatic version of its earlier success.

OCT 25 1942

It would be a misstatement to say that "Porgy and Bess," as the opera was called, won an unqualified triumph at its first presentations in New York in 1935 and in Chicago the following year. The general public, unprepared for so serious a vein of thought in Gershwin's music, and perennially convinced that no American opera could be worth listening to, came away with mixed and reserved judgments. At the Erlanger theater here, I am told, the box office was a bit queasy, tho the engagement was by no means a failure.

Last year Cheryl Crawford acquired the rights to "Porgy and Bess" and restaged it at the Majestic theater in New York. The revival broke the usual precedent in the case of revivals by attracting much more business, and for a longer period of time, than the original production.

OCT 25 1942

Now after many months of anticipation, "Porgy and Bess" is about to return to Chicago. On Nov. 2 it will relight the Studebaker theater, which has been dark since the exodus of the "Best Foot Forward" youngsters a week ago.

Many of the original performers have returned to the parts they sang in 1935-'36. Todd Duncan, the original Porgy, is back in the cast; his only Chicago appearance since 1936 was in the refreshing "Cabin in the Sky" in the spring of 1941. Georgette Harvey was not only in the first cast of "Porgy and Bess," but also created the part of Maria in "Porgy" itself. Ruby Elzy as Serena, J. Rosamund Johnson as Frazier, Harriett Jackson as Clara, Warren Coleman as the dangerous Crown, Edward Matthews as Jake, and Eva Jessye and her choir were all participants in the original production.

Etta Moten, as Bess, is new to the cast. Gershwin himself wanted her to create the part, but circumstances did not permit, and the rôle went to Anne Brown. Miss Moten studied at the University of Kansas, and later won success on the radio and in the movies. In private life she is the wife of Claude Barnett, editor of the Negro Associated Press. Avon Long is also new as the Insouciant Sportin' Life.

OCT 25 1942

Alexander Smallens, the well known American conductor who has directed both Chicago Opera association and Ballet theater performances in this city, will be in the pit. The stage director is Robert Ross. Herbert Andrews designed the settings and costumes.

The American Theater Wing, whose professional members have performed acts of great value to service men, has now extended its membership to in-

72a-1942
New York Times
New York, N. Y.

MAR 22 1942

Belle Rosette, singer, with a group of West Indies musicians, who will appear tonight at Town Hall in a program for the benefit of the Little Red School House. De Bellis and Werner Wolff

MISS JUNE McMECHEN CHOSEN BY STUDENTS; SINGS SUNDAY NIGHT

Pittsburgh Courier
Pittsburgh, Pa.

WASHINGTON, D. C., March 26.—Miss June McMechen, 20-year-old senior in the school of music at Howard university, will bask in the national spotlight Sunday night when she represents Howard university on Fred Allen's radio program.

MAR 28 1942

The student, a soprano, was elected by the student body at Howard university this week as the school's most talented undergraduate, and will receive $200 for appearing on Fred Allen's program for ten minutes Sunday night. It is estimated that 28 million people listen to the Allen show each week.

When she arrives in New York City this week, she will become the guest of Mrs. Fred Allen at the Barbizon Hotel for Women.

TO SEE LOUIS-SIMON FIGHT

During the talented student's stay in New York, she will be taken on a sightseeing trip of the city; to see the Joe Louis-Abe Simon fight; to see her former voice instructor at Howard, Todd Duncan, star in the Broadway production, "Porgy and Bess," and she will be feted by Howard Alumni at Jimmy Daniels' place on Saturday at [illegible]

MAR 28 1942

ELECTED BY STUDENT BODY

Miss McMechen was one of 17 Howard university students auditioned over a period of six weeks by an auditioning board composed of members of the faculty and student body at the school.

The Board chose three finalists who appeared before the student body in an assembly program at Howard and were also heard in a broadcast through the facilities of Station WJSV in Washington. She won the general election held on the campus to select the winner among the finalists.

The three finalists were: Cecile Roberts, pianist; June McMechen, soprano, and Donald Roberts, clarinetist.

Howard university is one of 39 American colleges and universities chosen by Vick Knight, producer of the Fred Allen show, to be honored on his weekly program. The university is the only Negro institution selected.

PROGRAM BEGAN IN OCTOBER

In an effort to develop the screen, radio and stage stars of tomorrow, Fred Allen began to recruit talent from the collegiate ranks several months ago. The program opened on October 1, with a representative from Notre Dame, followed by students from Wisconsin, Ohio State, Columbia, Pennsylvania, and others.

Besides the award of $200, Miss McMechen will receive first-class transportation to New York and return, plus all food and lodging expenses.

MAR 28 1942

DAUGHTER OF PHYSICIAN

She is the daughter of Dr. and Mrs. Harry B. McMechen, of 1217 Church street, Hannibal, Mo., and plans a career as a concert artist.

She is a member of the following organizations at Howard: The University Choir, University Orchestra, Women's Glee Club, Women's League and Alpha Kappa Alpha Sorority. She is a Methodist.

Among the other competitors for the honor were: Arthur Davis, baritone; Miss Ursula Plinton, violinist; Bryant Walker, pianist; Miss Margaret Montgomery, singer; Jas. Wilson, dramatist; Irvin Hunter, pianist; Don Wallace, singer; Gloria Oden, singer; Lindley Mordecai, singer; Hugh Byron, dramatist; Frederick Wilkinson Jr., dramatist, and Elmer Harris, singer.

Chicago Bee
Chicago, Illinois

Prairie View Prof. Directs And Acts In 'Native Son'

MAR 26 1942

PRAIRIE VIEW, Mar. 26 — (ANP)—In order to give the classes in drama and speech arts practical experience in modern theatre methods, the English department and the Charles Gilpin club presented "Native Son," an adaptation from Richard Wright's sensational novel in the laboratory theatre Friday night.

Because of the talent possessed by Prof. A. C. Lamb, director of dramatics at Prairie View, he was able to direct this experimental production and to portray the most unforgettable and perplexing character in the story, Bigger Thomas. His acting was superb, and without a doubt he won the admiration of all those who were privileged to see the play.

New York Times
New York, N. Y.

MAYTIME RADIO: OPIN

The opening item of WOR-Mutual's First American Opera Festival next Thursday, 8 P. M. to 9, will be Gershwin's "Porgy and Bess," with the cast now appearing in the Broadway revival. Above, Alfred Wallenstein, conductor, with Todd Duncan (left) and Anne Brown, who created the title roles.

MAY 3 1942

New York Times
New York, N. Y.

BOOTBLACK DE LUXE NEAR SHINING HOUR

Broadway Negro Who Dispenses Humor, Philosophy or Music to Appear on Radio

BUSINESS HITS NEW HIGH

Acquaintances Among Great Keep Him Up on Gossip—Diagnoses Theatre's Ills

Tommy Jordon, a happy Negro, decided some time ago to embellish the business of shining shoes in the Times Square area with something more than a dab of paste on an old rag. He erected a sign near his shoe box announcing that with every shine a patron received "clean humor, philosophy, music, theatre, prize fights, entertainment, suave and debonair comedy, theatrical talent, inspiration and finesse."

MAY 1 3 1942

The grammatical potpourri paid off yesterday, according to a communiqué from Jordon's headquarters in a nook of the Paramount Building on Forty-fourth Street. His daily take from the shine de luxe reached a new high; Ibee and Tecumseh, the Broadway chroniclers of record, no longer had a corner on Rialto gossip, for John Golden, William A. Brady, Benny Goodman and Victor Moore were among the friends he had made in caressing Broadway's soiled boots—and in two weeks he was going on the radio.

Jordon, who is 46 and lives at 417 West Fifty-second Street, is a monologue specialist and eccentric dancer, two pursuits that he believed could be made the nucleus of a streamlined shoe-shining business. His technique is direct.

"Do you have a sense of humor?" he asked when a customer put an untidy shoe on his stand yesterday. "Good. I will tell you a little story."

Samples:

"My girl friend asked me what was the biggest thrill in my life. I said, 'The night I kissed my mother-in-law with a cigar in my mouth.'"

"Every Mother's Day I send a bunch of flowers to an oil range. I'm an incubator baby, home on the range."

Jordon was more up to date on current news:

"Lew Leslie went past today. Yes, he was still looking for angels for a revival of 'Blackbirds.'"

The bootblack, who says he had small parts in "The Green Pastures," the original production of "Porgy and Bess" and "Shuffle Along," upheld Shubert Alley tradition by admitting to views on what's wrong with the theatre.

MAY 3 1942

"The public's mind is not adapted to amusements," he said. "It's upset because of the war."

Just as readily Jordon touched on the importance of Marian Anderson, Paul Robeson and Joe Louis to the Negro race, the need for cheering soldiers and sailors on leave, and the good old theatrical days of Raymond Hitchcock and Weber and Fields. Such discussions have invariably led to big tips, the biggest $5, having come from Edmund O'Brien, an actor.

"I can ad lib for an hour," the Negro added.

Jordon also give a good shine.

The Daily Worker
New York, N. Y.

Harlem Players Top IWO Theatre Festival

FOURTH ANNUAL HARRY MELOFF THEATRE FESTIVAL, dedicated to a young artist who gave his life for democracy. Conducted by the Drama Council, New York Young Fraternalists, IWO, at the Barbizon Plaza Theatre.

MAY 1 3 1942

The fourth annual Harry Meloff Theatre Festival of the IWO ended on a dramatic note Saturday evening. It was the last scene in "Let My People Live," a naturalistic drama presented by Harlem Lodge 691. The little play, written by Joseph Johnson, who also enacted the leading male role, concerned a Harlem family at the time of the so-called "crime wave" of last November. It was a story of a Negro family's bitter struggle for survival, and it showed how economic oppression creates disease, degradation and crime.

In the course of its action "Let My People Live" traced the downfall of a Harlem youth who engages in hold-ups. He is finally trapped and beaten by a would-be victim. The police come to his home, and his mother discovers that her son has been overwhelmed by the conditions which she and her other children are trying to combat. The mother, played by Marguerite Somerson, directly addresses the audience in a speech filled with the righteous indignation of the Negro people. Miss Somerson, who had never been on a stage before, stirred her listeners to enthusiastic huzzahs. It was a memorable moment in IWO theatricals.

MAY 13 1942

Naturally enough "Let My People Live" won the first prize. The decision was a difficult one for the judges, for although the play offered many remarkable realistic scenes from Negro life, it suffered from two defects. A minor fault was its use of a device which breaks into the illusion of a realistic play—several times the characters stepped out of their roles to speak to the audience. A more important fault was the failure of the author—and the Drama Council of the IWO, for that matter—to relate properly the economic straits of urban Negroes to the war. The general effect of the play's dynamic indignation would not be helpful to the victory effort, if presented to a less understanding audience than that which saw it at the Barbizon-Plaza on Saturday evening. Fierce sincerity burns in this unusual play; but it is vitally important to indicate—if only by a few lines—that the lot of all Americans, not excepting even the most oppressed, would be much worse were Hitler to win the final battle.

MAY 1 3 1942

Second prize was won by the Brooklyn Contemporary Theatre of Lodge 236 with "Burn Clean the Wound," a one-acter about the destruction of the Dnieper dam by the Red Army in the course of its scorched earth policy. It was simple, direct and sincere, and excellently played. The third competitor, the Joe York Players of Lodge 517, offered a youthful comedy of inner IWO life, a collective work rather crudely done.

A special word of praise must be given Hilary Philips, director of the winning play. His work in handling the large company was considerably above the direction of most non-professional groups. The IWO Drama Council has taken a large step forward since last year. It has begun to find itself. More work, more meticulous care in preparation, and more careful editing will raise its drama standard still higher.

R. W.

72a-1942

Richard Tucker Photos

Robeson as Othello: *Though Londoners saw the massive Negro baritone Paul Robeson as the dark-skinned Moor in Shakespeare's tragedy twelve years ago, his fellow countrymen's first chance came last week in Cambridge and this week in Princeton. A rousing success like the London production, this one is directed by the Shakespearean veteran, Margaret Webster, with a top-notch cast which includes herself as Emilia. (Above, José Ferrer, as Iago, arouses the jealousy of Othello who, at right, is about to murder Uta Hagen, his beloved Desdemona.) Othello closes after Princeton, for Robeson is tied up with singing engagements at least until 1943.*

AUG 24 1942

Peoples Voice
New York, N. Y.

Hampton Critic Reviews 'Othello'; Calls Play Race Angle Non-Existent

SEP 5 1942

72a

(Theatrical Editor's Note: Owen Dodson, who reviewed Othello for PV, is head of the drama department at Hampton Institute. A Yale graduate, and former Atlanta University instructor, he's a Brooklyn boy. A classmate of PV art editor Ollie Harrington, Dodson has had his plays produced at Yale and is regarded as an outstanding young writer, producer and critic.)

Princeton, N. J.

There's no other way to say it, *OTHELLO* landed the audience in the aisles Saturday of last week, and it stayed there to cheer, whistle, applaud for more than five minutes. This was an occasion! Not before in our time has the professional theatre seen a Negro in *OTHELLO*. That added a special excitement to this domestic tragedy of the marriage of the dark general, Othello, to the fair and lovely Desdemona; her father's wrath, his appeasement, the jealousy and hate of Othello's best friend, Iago; Iago's plan to bring Othello to defeat; Othello's jealousy, begun and goaded by Iago, of his wife Desdemona; Othello's rage; her death by Othello's hand. This is no left-over pop-water-of-a-story. Performed by a less expert cast it would have become a cheap, sensational version of Shakespeare's play. But essential good and essential evil are in conflict; race is a minor issue, almost non-existent after the first few references, from Shakespeare's point of view, anyhow.

SEP 5 1942

Robeson makes Othello capable of great love and great hate, a man of too quick action, a man who convinces us of his adventurous past and his capabilities as a fighter. Although Othello says that he is "rude in speech," he is hardly that. At its best, the Robeson voice filled the lines organ-like, with full meanings, deep music and great passion. At its poorest, the meanings were often obscure, and the voice made to convey only notes of passion and the music of passion, but not the authentic deep well passion from which Othello drew.

For example, in the last scene where all passion seemed to have been spent, it should have mounted and reached the height of human despair, compassion and lost love, made all the more pathetic, because he himself killed the thing he loved the most. All of *OTHELLO* is in fine, but she was ill vocally, anyway, the night I saw the play, but I can speak about her directing.

The production was directed with great clarity and swiftness of pace which was a delight to watch and hear. Miss Webster can illustrate and give meaning to dull lines, events and situations. It is rich, swift, not large enough in scale (but that will come), but everything is here, and we are hoping, when it comes to Broadway, for a dramatic blitzkrieg.

– OWEN DODSON.

Mr. Robeson.

SEP 5 1942

He is capable of the part. He inhabits it, but often there is an overrestrained quality, a pulling in of the reins too much, a fear of overacting when Othello cannot be too overacted. In contrast to the other characters he is a man who has much of the unrestrained, forthright and unhibited feeling. The epileptic fit scene was perhaps the high point of his acting.

The performances were uniformly fine, aside for a few minor roles. Uta Hagen as Desdemona was completely realized: simple, sweet, lovely, pitiful. It is hard to flesh that frail character, but Miss Hagen not only gave the role body, but also soul. Her death scene was "pitiful, most pitiful." Iago has too often been played as a black-hearted villain but Jose Ferrer made him a fully rounded, wholly plausible, altho hateful villain.

His performance was quiet, relaxed, intellectually cruel where others have made Iago a mustache twister. I could quarrel with Miss Webster's Roderigo, but I suppose a little humor did not come amiss. I know Miss Webster's Emilia is

Chicago Tribune
Chicago, Illinois

All-Negro Cast Will Present New 'Carmen'

SEP 6 1942

When Bizet's "Carmen" reaches the stage, in the revision of Oscar Hammerstein 2d, as "Carmen Jones," it will be done with an all-Negro cast. The scene will be shifted from Spain to North Carolina, but the action of the first act will still take place outside a cigaret factory. The toreador will be transformed into a band leader named "Hep Cat" Miller. The Spanish soldiers will become American soldiers from Fort Bragg. Micaela will be known as Cindy Lou.

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"This will not be a swing version, however," Hammerstein explained. "Only in the places where Bizet himself indicated that swing was appropriate." It is more than doubtful, however, whether Bizet was well informed about swing music, inasmuch as "Carmen" was composed at about the time of the American Civil war.

SEP 6 1942

This refurbished version of "Carmen" is by no means the only established masterpiece to be dusted off and modernized on Broadway. Only two years ago a small fortune was frittered away on a swing version of Shakespeare's "A Midsummer Night's Dream," known as "Swingin' the Dream." The WPA version of Gilbert and Sullivan's "The Mikado," on the other hand, was a sensational success; and Michael Todd's attempt to duplicate it with "The Hot Mikado," starring Bill Robinson, was not unsuccessful, tho it never rivaled the popular prestige of the WPA effort.

SEP 6 1942

When Hammerstein finishes with "Carmen Jones" he will turn his attention to a restoration of the Jerome Kern-Edna Ferber "Show Boat," for which he wrote the song lyrics.

Time
icago, Illinois

THE THEATER

Curtain Going Up

SEP 7 1942

For six months after Pearl Harbor, Broadway took a beating: playwrights slithered, box office slumped. Then in June, when things usually stop in the theater, they suddenly started moving. A couple of new musicals jiggled their tunes and jammed their houses; July brought Irving Berlin's great *This Is The Army* and show business, leftovers and all, swung through the dog days as it hadn't done in years.

Going into the fall, producers seem as happy as clams at high tide. With a big summer behind them, they see an even bigger winter ahead; they have got back their nerve and are certain that the war, which was last season's bogey, will be this season's benefactor. They are, to be sure, playing safe, with arms outstretched toward musicals, comedies, romantic period pieces, anything labeled Escape; and thumbs pretty well down on drama. Last season's eight war-themed flops have taught them a lesson.

A round dozen musicals—mentioning such headliners as Ethel Merman and Jimmy Durante, and ranging from Cole Porter tunes to an all Negro *Carmen*—are already set, scheduled, or signed for. There will be more vaudeville. There will be comedies by Lindsay & Crouse (the adapters of *Life With Father*), John Van Druten, Philip Barry (starring Katharine Hepburn), S. N. Behrman (starring Lunt & Fontanne). But Comedy-Writers Kaufman & Hart, Clare Boothe, Rachel Crothers, Noel Coward have nothing announced; nor have Eugene O'Neill, John Steinbeck, Lillian Hellman, Clifford Odets. Katharine Cornell plans to revive Chekhov's *The Three Sisters* and Paul Robeson may go to Broadway with *Othello* (TIME, Aug. 24). Only serious plays definitely set for fall—both deal with the war—are Maxwell Anderson's *The Eve of St. Mark*, Emlyn Williams' *The Morning Star*.

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However blithe about box office, Broadway has its fears about manpower. Though it has lost fewer big names to the armed services than Hollywood, gone or going are Playwrights Sidney Kingsley (*Dead End*), Thornton Wilder (*Our Town*), William Saroyan, Jerome Chodorov (*My Sister Eileen*), Irwin Shaw (*Bury the Dead*); Actors Maurice Evans, Burgess Meredith, Lee J. Cobb; top Scene Designers Jo Mielziner, Donald Oenslager. Worse, Actors' Equity has been drained of a good fourth of its male rank & file. Casting takes longer and has to be warier: many an actor still here today may be gone tomorrow. Most available chorus men have either hairless cheeks or hairless heads. Already an all-girl revue, *Femme-Mania*, is on its way.

SEP 7 1942

Productions may soon have to be less fancy—priorities constitute one threat, transportation another. Lavish musicals, such as used to travel in several baggage cars, will either have to go lighter on trousseaux or give up tours and tryouts.

Time
Chicago, Illinois

THE THEATER

Tragic Handkerchief

AUG 24 1942

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Robeson's great voice, stature, bearing were physically impressive. He gave a plausible impression of being just such a towering man as was Othello himself. More important, Robeson conveyed the bigness of Othello's nature—its warmth, poetry (nobody in Shakespeare utters lordlier speech), simplicity, trustingness: the clawing horror which seizes Othello when Iago dupes him into thinking himself a cuckold could come only from an utterly unjealous nature.

Robeson caught, too, much of the final Othello who stifles Desdemona not savagely from rage but solemnly for honor. Earlier, however, when Othello's tortured soul is seared with rage, Robeson unwisely tried to reproduce Othello's violence—which on the stage becomes grotesque—instead of finding a way to suggest it.

No scratch production, *Othello* had the shrewd, story-must-come-first direction that Margaret Webster also gave to the Maurice Evans *Hamlet* and *Macbeth*.

All the same, Robeson's towering personality unbalanced the play by dwarfing Iago. Most absolute of villains, who hates goodness, craves power, thrives on destruction, Iago—as somebody has said—*is* the plot, since he engineers every last detail of it, unloosing all hell with a dropped handkerchief. A great Iago can usually steal the show. As a pretty good Iago, José Ferrer (*Key Largo, Charley's Aunt*) could not, against Robeson, even hold his own. The result was unorthodox: an *Othello* that had emotional grandeur, but lacked psychological excitement.

Richard Tucker

PAUL ROBESON & JOSÉ FERRER
No Iago could steal this show.

Christian Recorder
Philadelphia, Pa.

ROBESON'S NEGRO OTHELLO HISTORICALLY CORRECT

SEP 3 1942

For the first time in America a Negro actor is playing Othello with a white supporting company. This is Paul Robeson who performed in the role last week in a little playhouse on the Harvard campus and this week is giving it in Princeton's McCarter Theater. It was frankly an experiment, but it is no longer so. Its success in these two university centers has assured it a Broadway production, although that is doubtful until the fall of 1943.

Before going into the merits of Paul Robeson's "Moor" of Venice it might be well to clear up a matter of historical accuracy that has clouded the character for some 300 years. It has generally been assumed that Othello was what Shakespeare called him, a Moor. That is he was not a Black, but a mixture of Berber and Arab. If this were true a Caucasian actor might as readily take the part as would a Negro. Both would have to impersonate a member of another race.

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But did Shakespeare in calling Othello a Moor mean what we call a Moor today? The Oxford Dictionary states that "*as late as the 17th century the Moors were commonly supposed to be mostly black or very swarthy and hence the word was often used for Negro.*"

The Negro in Shakespeare's time was a *blackamoor," that is black Moor.* Shakespeare, as did the Italian source for his plot, contracted this to "Moor" and so the confusion arose. As a matter of historical fact Venice and Ethiopia were, at the period the tragedy covers, the two leading Christian nations of the eastern Mediterranean allied in a war against the Sarazen Turks. It is highly improbable that a Mohammedan Moor would be assisting them against a people of his own religious belief.

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Moreover *the Othello in the play is a Christian and obviously an Ethiopian*, that is a *Negro.* Therefore may we not assume that in taking the role Paul Robeson, a Negro, can understand and appreciate Othello's feelings better than any Caucasian could? There should be no doubt about it provided Mr. Robeson is an actor, which he is.

Masterly Characterization

Having shown that a Negro Othello is historically correct let us examine Paul Robeson's characterization from a histrionic standpoint. Physically he is perfectly fitted to the part; massive, austere and with a deep, resonant voice capable of infinite inflections. All this Robeson Othello has to do is speak and he commands the respect SEP 3 1942 next calls. "*Most potent, grave and reverend signiors* ------" he begins and the Venetian court is hushed.

His treatment of Desdemona is dignified and compassionate. When he embraces her on leaving for the wars his passion is as controlled as it is evident. He kisses her lightly, first on one check, then on the other; that is all. Even when on the rack of torture as he kills her, there is a certain tenderness that is terrible in its very silence and suppression of passion. How different from that other great Othello, the elder Salvini, who gripped this fair girl he loved carried her high across the stage and hurled her upon her death bed! Thrilling? It must have been. But see this Robeson death scene for infinitely grimmer horror.

Unbridled passion is not absent from Robeson's Othello, but it is never shown before Desdemona. The proud dignity of this regal Ethiopian forbids that. It is a subtle note in the Robeson personation which strikes off a spark of truth. This Black is a chieftain first.

But watch this Othello as Iago twists the screws with his sly insinuations. These are the scenes that leave you limp. From the moment Othello pronounces those pitiful words, "Farewell the tranquil mind—" you see before your very eyes a noble nature slowly disintigrate into a gibbering, slobbering animal.

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R. E. P. SENSENDERFER

72a-1942
New York Times
New York, N. Y.

Saroyan Theatre Mak... ...ut ...With 'Across the ...d ...on Tomorrow Morning... ...d ...'Talking to You' at Be... ...co

AUG 19 1942

THE SAROYAN THEATRE, comprising two short plays, "Across the Board on Tomorrow Morning" and "Talking to You," both written, directed and produced by William Saroyan. Scenery by Cleon Throckmorton. At the Belasco Theatre.

ACROSS THE BOARD ON TOMORROW MORNING

Harpist ..... Lois Bannerman
Thomas Piper ..... Canada Lee
Jim ..... Bill Challee
John Callaghan ..... Edward F. Nannary
Harry Mallory ..... Irving Morrow
Helen ..... Jane Jeffreys
Peggy ..... June Hayford
Lois ..... Carol Marcus
R. J. Pinkerton ..... Arthur Griffin
Pablo ..... C. Gilbert Advincula
Pancho ..... Sam Sotelo
Sammy ..... Larry Bolton
Rhinelander 2-8182 ..... Lillian McGuinness
Fritz ..... Lewis Charles
A Poet ..... *Maxwell Bodenheim
Callaghan Mallory ..... William Prince

*Recites his own poem, "Jazz Music."

TALKING TO YOU

The Dream Dancer ..... Lois Bannerman
The Crow ..... Peter Beauvais
The Tiger ..... Irving Morrow
Blackstone Boulevard ..... Canada Lee
The Deaf Boy ..... Jules Leni
Fancy Dan ..... Lewis Charles
Maggie ..... Lillian McGuinness
The Midget ..... Andrew Ratousheff

By BROOKS ATKINSON

Having quite a number of assorted plays on hand, Mr. Saroyan is dedicating two to the opening of a new theatrical season, "Across the Board on Tomorrow Morning" and "Talking to You." He has cast them with good-natured impulsiveness, directed them in a comradely spirit and he is producing them with his own money at the Belasco, where they were acted last evening. To come right out and say so, "Across the Board on Tomorrow Morning" is a comic, spontaneous stage gambol that Mr. Saroyan has neglected to bring to life in the theatre; and "Talking to You" is a kind-hearted modern allegory that leaves nothing but a generalized, stammering impression. Although Mr. Saroyan is an affable chap with an attractive slant on people, his stage direction is like the compounding of a felony. He needs a professional director.

AUG 19 1942

* * *

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New Masses
New York, N. Y.

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For purposes of clarification this history is construed as falling into four parts: "The Foreground, 1917-42"; "The Middle Distance, 1890-1917"; "The Background, before 1890," and "The Hope Ahead." In these four sections the reader may find a swift summary of the achievements of individuals and groups of Negro theatrical artists, from the time of the great Ira Aldridge, who played Othello to Edmund Kean's Iago, to the great Paul Robeson of our own time.

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AUG

72a-1942
New York Times
New York, N. Y.

Saroyan Theatre Mak[e] ... With 'Across the ... on Tomorrow Morning ... 'Talking to You' at Be[lasco]

AUG 19 1942

THE SAROYAN THEATRE, comprising two short plays, "Across the Board on Tomorrow Morning" and "Talking to You," both written, directed and produced by William Saroyan. Scenery by Cleon Throckmorton. At the Belasco Theatre.

ACROSS THE BOARD ON TOMORROW MORNING

Harpist ..... Lois Bannerman
Thomas Piper ..... Canada Lee
Jim ..... Bill Challee
John Callaghan ..... Edward F. Nannary
Harry Mallory ..... Irving Morrow
Helen ..... Jane Jeffreys
Peggy ..... June Hayford
Lois ..... Carol Marcus
R. J. Pinkerton ..... Arthur Griffin
Pablo ..... C. Gilbert Advincula
Pancho ..... Sam Sotelo
Sammy ..... Larry Bolton
Rhinelander 2-8182 ..... Lillian McGuinness
Fritz ..... Lewis Charles
A Poet ..... *Maxwell Bodenheim
Callaghan Mallory ..... William Prince

*Recites his own poem, "Jazz Music."

TALKING TO YOU

The Dream Dancer ..... Lois Bannerman
The Crow ..... Peter Beauvais
The Tiger ..... Irving Morrow
Blackstone Boulevard ..... Canada Lee
The Deaf Boy ..... Jules Leni
Fancy Dan ..... Lewis Charles
Maggie ..... Lillian McGuinness
The Midget ..... Andrew Ratousheff

By BROOKS ATKINSON

Having quite a number of assorted plays on hand, Mr. Saroyan is dedicating two to the opening of a new theatrical season, "Across the Board on Tomorrow Morning" and "Talking to You." He has cast them with good-natured impulsiveness, directed them in a comradely spirit and he is producing them with his own money at the Belasco, where they were acted last evening. To come right out and say so, "Across the Board on Tomorrow Morning" is a comic, spontaneous stage gambol that Mr. Saroyan has neglected to bring to life in the theatre; and "Talking to You" is a kind-hearted modern allegory that leaves nothing but a generalized, stammering impression. Although Mr. Saroyan is an affable chap with an attractive slant on people, his stage direction is like the compounding of a felony. He needs a professional director.

AUG 19 1942

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AUG

Saroyan's New Plays Dangerously Muddled

Daily Worker
N.Y., N.Y.
AUG 20 1942

THE SAROYAN THEATRE presents its first production of the 1942-43 season. Two plays, "Across the Board on Tomorrow Morning" and "Talking to You." Presented by William Saroyan, at the Belasco Theatre.

AUG 20 1942

By Ralph Warner

The aging Belasco Theatre, once the shrine of naturalism, is now (temporarily) the Saroyan Theatre, where the master of sweetness and light promises to offer a new bill every two weeks. Mr. Saroyan has bitten off two large chunks of static conversation, moralizing, tentative attempts at dramatic conflict, and life and death beyond audience understanding, as his first program.

The total result of the evening, on the positive side, is to prove again that Canada Lee is a versatile, sincere and thoughtful actor. On the negative side is a renewal of the conviction that Mr. Saroyan wants to get away from it all—and we see no reason why he shouldn't.

AUG 20 1942

"Across the Board on Tomorrow Morning" is something about a night club. The characters which inhabit this locals are in no way unusual—a bartender, the owner, the Negro waiter, a young woman, a man who is drunk, a poet, a rich man and his sweetie. They do nothing through the hour of dialogue, although a woman comes down the stairs to give birth to a baby, who is full grown before the curtain descends.

The chief point of the piece is that the play itself is an illusion—and so is Life. The fourth wall of the stage dissolves to permit Canada Lee, as the waiter, to make some ingratiating remarks in speeches to the audience—all of them too long, although made tolerable by Lee's charm and intelligent reading of difficult lines.

Pessimism overhangs this play, which is frankly amateurish in its presentation.

* * *

"Talking to You" is a crisper piece, which assumes that certain action takes place. It verges, however, on surrealism, and makes a positively reactionary point.

Here Canada Lee is a Negro boxer, training for a fight. His manager is a blind man, called "the Tiger." Fancy Dan, the Tiger's brother, is a convict. The conflict between good, represented by the Tiger, and evil, represented by Fancy Dan, merges in the appearance of a midget storm trooper, who shoots "Blackstone Boulevard," the boxer.

AUG 20 1942

At the close of the play, a deaf child cries: "Why doesn't somebody do something?" This cry of dark pessimism is reflected in the triumph of the little Nazi over the powerful Negro boxer—the latter a man whose "bones melt" at the thought of hitting a good man.

I suppose Mr. Saroyan would protest in anger if he were to be accused of treating his Negro characters with smugness and with a negation of their equality. But the effect is quite the same. In the first play, the Negro waiter does rise above the static white characters, but in this piece two Filipino dish-washers are brutally burlesqued. In "Talking to You," the good Negro boxer can't lift a finger to defend himself. His essential goodness is weaker than evil. As a symbol he fades into insignificance because he dies wastefully.

And Mr. Saroyan, in this play, declares that the war with its destruction is less important than the manner in which the world wastes lives during peace. Never does he find a reason for progress; never does he seek a weapon for struggle.

I feel that in the present period, this philosophic nihilism of Saroyan's will destroy the illusion that he is an important contemporary playwright. On the contrary, he is—as his three new plays, including "Afton Water," which opened in Connecticut last week, show a sloppy craftsman whose philosophy is as muddled as his playwriting, whose negation of reality is, in truth, weakness, a faltering in the face of truth.

Chicago Tribune
Chicago, Illinois
AUG 30 1942

"Talking to You" is even more befuddled, and yet, in a way, the simpler of the two, or was your simple deputy. Herein Canada Lee plays a colored heavyweight in training. His chief adviser, spiritual and worldly, is a philosophical blind man. His chief worry is a little deaf white boy, whom he has adopted. His great handicap as a fighter is his native instinct for sensing whether people he contacts are good people or bad. He can't hurt good people, so he loses many fights, and makes curious friends. In the end, a midget storm trooper, speaking German and brandishing a revolver, shoots the kindly prize fighter. You may read your own ticket on this bit of symbolism.

Canada Lee.
[Talbot Photo.]

Canada Lee, late of "Native Son," played both the philosophical waiter in "Tomorrow Morning" and the prize fighter in "Talking to You," and gave unaffected and eloquent performances in both instances. An interesting person and a good actor, this Canada Lee.

Canada Lee, famous for his role as Bigger in "Native Son," now gives The Saroyan Theatre a lift.

Mr. Lee rises from this rubble a full-sized star. His work in "Native Son" was no accident of casting. But the other players, with the sole exception of Irving Morrow as the Tiger, are reduced to puppets. Mr. Saroyan directed the plays in the exuberance of his own ego, rather than with the skill of a stage craftsman.

New York Times
New York, N. Y.
SEP 6 1942

MAKING BELIEVE FOR THE CAMERA

Photos by Stanley Judkins

"I'll Bet It's Gin!" With a sensitively responsive model, such as Maurice Hunter, famous character model, shown here, no rehearsing is required.

72a-1942
Chicago Bee
Chicago, Illinois

HUGHES TO PRESENT MUSICAL 'THE SUN DO MOVE'

APR 5 - 1942

The magic name of Hughes connected with literature of any form has proved the Go signal for many who felt the need for delightful cruising down a boulevard of dreams or who, tense and pressed for time, hurriedly sought a kindred note in his bravest, most daring revelations, beautifully, brutally —vigorously put.

With the coming of Langston Hughes to the Good Shepherd Community center, 5120 South Parkway, to produce the musical play, "The Sun Do Move", a new Little Theatre group has already settled back with an air or permanency and an assurance of thrills no end within the next few weeks. "The Sun Do Move", a play which recreates Negro history in terms of drama and music, is Mr. Hughes' seventh production, the first being "Mulatto."

Bertha Mosley Lewis is serving with Mr. Hughes, and is associate producer. James H. Barr, whose well trained music groups have for some time been enthusiastically received by Chicagoans, and Olive Blackwell, the center's dancing instructor, are also on the production staff. These persons are collaborating to do the play in a form that is new to the South Side—no scenery and no intermission. It will be similar to a living motion picture, and it is expected that sound effects and the singing, properties and lights will accomplish the illusion usually supplied by scenery.

The play is optimistic in approach and shows how the spirituals developed when the will to be free was a driving force among the slaves, even in their darkest hours. There is also a portrayal of their desire to fight for the freedom of others, even after they themselves had been freed.

APR 5 - 1942

Production of "The Sun Do Move' brings to fulfillment the first of a series of plays designed especially for use in Little Theatre groups and in high schools. It was written on a Rosenwald fellowship to portray Negro history. This particular phase of early American history dealt with in the new play was probably chosen by Mr. Hughes because of the vivid impressions of the slave era given him through stories he heard from his grandmother, with whom he passed much of his life in boyhood.

The first husband of the grandmother of Langston Hughes was Sheridan Leary, who died with John Brown at Harper's Ferry Her second husband, Charles Langston, the poet's grandfather, was a part of the Oberlin underground railway movement before the Civil War, being a free Negro himself. This grandfather's brother, John M. Langston, was a congressman from Virginia during reconstruction days, and along with Fred Douglass and others, did much to aid the Negro people in the transition from slavery to freedom. Hence the family reason for writing about the period.

Langston Hughes has expressed a great deal of pleasure in setting up the Little Theatre group at the center. He worked with the Gilpin Players in Cleveland, produced his play "Don't You Want to be Free" in New York and Los Angeles, and also worked with the Hedgerow theatre group, near Philadelphia, Pa. "Mulatto" was written there for Rose McClendon.

With an intriguing collection of sound-effect records and noise-making toys for the same purpose, the technical department, under Harvey Cogbill, has worked out sound effects for all of the noises needed in the production of "The Sun Do Move." Mr. Cogbill has worked with the Chicago Repertory group; and the Negro People's Theatre.

Roger Bush, director of Community Activities at the Good Shepherd Community Center, has made plans for a gala opening. The premiere will be dedicated to the Service Men, who will be special guests for the occasion, and at every performance of the play.

The author-producer will probably see only two or three of the performances of the play's proposed six-week run. He is scheduled to lecture in the East in May, transcribe lyrics for a record library at Yale — from which, in the interest of posterity, records will be played only 2 times each year; and he plans to write on his second volume of "The Big Sea," a sparkling autobiography, combining humor and pathos as the reader follows Langston Hughes through foreign lands, strange hovels and America's alleys; European glamour and American society. In this book one can see how his works have grown from him,—how "The Sun Do Move" was in the making, away back.

Chicago Defender
Chicago, Illinois

Even His Shoes

MAY 23 19

BILL ROBINSON
Is some guy. Sunday night his dancing shoes were auctioned off in a Chicago night club for the neat sum of $30,000. The highest bidder was Lewis A. Weiss, a Chicago merchant.

Amsterdam Star-News
New York, N. Y.

Broadway Stars Aid Benefit For Two Worthy Charities

John L. MacAllister

MAY 25 1942

'Blue' MacAllister Dies, Ill 2 Years

Funeral services for John L. (Blue) MacAllister, well known figure in the show business for twenty years, were conducted last Wednesday by the Rev. Willard Monroe at Yates Funeral Parlor, 225 West 134th Street. Mr. MacAllister, who had been ill for two years, died on Friday, April 10. He had lived at 1925 Seventh Avenue, and was 38 years old.

MAY 2 5 194

The deceased was born in Charleston, S. C., and came to New York 22 years ago He played in Lew Leslie's "Blackbirds" for its entire run and also "Rhapsody in Black." He was very popular in the show business and is being mourned by a large number of friends.

Mr. MacAllister is survived by a sister, Mrs. Helen Ware; a brother and sister-in-law, Mr and Mrs. Nathaniel MacAllister; and an aunt, Mrs. Laura Williams, all of New York City.

Feeling very happy and grateful for messages from Mrs. Mamie Briggs, chairman of the entertainment committee, Mrs. Burnia Austin and Pledgee Pat Harris, of Rutherford, confirming gracious appearance of Noble Sissle, Lionel Hampton and his band, Eddie South and Kenneth Spencer, of Cafe Society, and stars from the current Eddie Cantor show, "Banjo Eyes," I had dropped into Utopia House, in 130th St., to a meeting in connection with the Sunday evening, April 26, show and dance, sponsored by Delta Chapter, Lambda Kappa Mu Sorority, in behalf of this Day Nursery and Friendly Neighborhood House, Newark, N. J.

As I sat waiting, there were repeated poundings on the door by children who were skating outside. Admitting only those who had business there was a duty assigned to a very much bundled-up and forlorn-looking little girl. Each time, running to the door, she faltered, "Who it is?" trying to word the demand, hold the door and keep her brother, Herman, off her heels.

"Is Lucy there?" from outside. Next time the knock at the door "Her ain't here."

With that the child came back and took her seat, uneasily, awaiting the next ordeal.

"He isn't here."

"I is," piped Herman.

But if he hadn't been, everything would have been perfect. Who is it who doesn't care to help them grow wisely and well?

—BERTHEL STEVENSON.

Kansas City Call
Kansas City, Mo.

Bojangles Auctions Shoes for $30,000

MAY 22 1942

CHICAGO. — (ANP) — Bill 'Bojangles" Robinson's famous dancing shoes brought $30,000 when auctioned off Sunday night at the Chez Paree where $1,252,300 was raised for war bonds as a feature of "I Am An American" day.

[illegible] invited to the par- [illegible] at the exclusive night club subscribed an average of $1,750. U. S. treasury representatives were on the spot and guests paid over their checks immediately. The $30,000, which also went into the war chest, was paid by Lewis A. Weiss.

Journal and Guide
Norfolk, Virginia

APR 4 1942

Hazel Scott Voted One Of Year's Twelve Outstanding Entertainers

HAZEL SCOTT

NEW YORK CITY — In the midst of scads of publicity in the white dailies about Hazel Scott, the little pianist-songstress who has just about wrapped up New Yorkers who are looking for good entertainment, the Newspaper Guild announced last week that she had been selected as one of the twelve outstanding entertainers of the year for the Seventh annual Benefit Show at the Hotel Astor, April 10.

The Pavlova of the key boards heard the announcement from the stage of the 46th Street Theatre, where she is currently starring in the vaudeville hit, "Priorities of 1942." It is her performance in this show that definitely placed her in the front ranks of A-1 entertainers. Hazel had to buck such veterans of the theatre as Lou Holtz, Willie Howard and Phil Baker, plus dancer Paul Draper. But as she breathed a torrid breath into the classics that masters had died for, Hazel captured the hearts and imaginations of some of New York's most awe-inspiring critics and all but outclassed her confreres.

APR 4 1942

Hazel is still doubling between "Priorities" and Cafe Society Uptown, where she is something of a institution.

Chicago Defender
Chicago, Illinois

'Rochester' Last To See John Barrymore Alive

JUN 6 1942

By HARRY LEVETTE

LOS ANGELES, Calif.—(ANP) — Eddie "Rochester" Anderson was the last person to hold the hand of John Barrymore, internationally famous stage and screen star, a few minutes before he died last Friday night at Hollywood hospital.

"Rochester," whose fame as a featured screen and radio star is also great, had come to the hospital to visit the bedside where Barrymore had been confined for several weeks with a general breakdown.

A staunch friendship had grown between the two, dating back to when Barrymore, ever a lover of colored night spots, used to visit the old "Humming Bird" on East Twelfth street, which in the "Roaring Twenties" was the heart of the colored district. Eddie, featuring an eccentric song and dance, was one of the entertainers there.

As if on a premonition that this would be his last time to see his old friend, who while already noted had encouraged and enjoyed chatting with the then unknown Anderson, he postponed other engagements and although tired from visiting the ranch he plans purchasing, drove to the hospital. The nurse politely admitted Rochester and a friend who had accompanied him to the private suite of the sick but still conscious man.

Afro-American
Baltimore, Maryland

Rochester's Name Added to Wax Co.

JUN 6 - 1942

LOS ANGELES—The shortage in shellac and the attack on the unrestricted usage of phonograph records for commercial purposes by radio stations and juke boxes, fail to daunt the new recording company which has been organized here by Glenn Wallichs, Buddy DeSylva and Johnny Mercer.

In line with their new wax work, they have obtained the services of two of Jack Benny's men, Eddie (Rochester) Anderson, comedian, and Dennis Day, featured singer.

JUN 6 - 1942

The Los Angeles Local 47 of the AFM will ask the coming convention of musicians to establish a plan whereby musicians can collect royalties on records and transcriptions wherever their services are resold but not paid for.

Afro-American
Baltimore, Maryland

Rochester Last Visitor to Grasp Hand of John Barrymore Before Actor Dies

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"One Little Drink, Please"

His typical humor and cheerfulness evident even though hospital attendants had long felt that he could not recover, he smiled as Rochester approached his bedside and feebly held out his hand.

"Hold my hand, Eddie," he said. "Glad to see you. Listen," he whispered, "they won't let me have even a little highball."

Anderson knew that Barrymore had been forbidden any kind of alcoholic stimulant during the hard battle the physicians were waging to try to save him, so he shook his head at the stricken man's request that he bring him "one little drink, please."

Last to Hold Hand

Meanwhile telegrams and messages were coming from all over the world, the nurses piling them on the table until such time as they could be read to him on the morrow.

Included were wires from George M. Cohan, Cissie Ioftus, Monte Blue and others. But the morrow never came for "the great profile."

When his hand fell limply from Rochester's, Eddie thought he was friend tip-toed softly out just as a friendtip-toed softly out just as a nurse came in. They stood for a while just outside the door, but in a few minutes the nurse came back outside.

"Is there anything we can do before we go, nurse?" asked Rochester. To his great suprise she answered very softly, "No. I am sorry to say, Mr. Barrymore has just passed." She hurried down the hall to make her official report and the two visitors walked sadly away.

"A fine man, a fine man, I am so sorry," Rochester kept repeating, and at once phoned to have his last token of friendship sent to the bier, a large bouquet of Barrymore's favorite flowers.

Washington Post
Washington, D. C.

Howard to Give 'Pagliacci'

MAY 24 1942

CHAUNCEY BROWN

VIVIAN COLLIER

MAY 24 1942

Leoncavallo's "Pagliacci" will be presented on the campus of Howard University next Tuesday evening by the School of Music, which has previously sponsored similar outdoor performances. The principal roles will be sung by Chauncey Brown (Canio), Vivian Collier (Nedda), Elmer Harris (Tonio), William P. Robinson (Silvio) and Irving Hunter (Peppe). The chorus will be composed of the men's and women's glee clubs and the boys' chorus from Randall Junior High School. Howard University Orchestra will be augmented by other resident pl

MAY 24 1942

The production has been prepared by Lulu V. Childers, Carolyn V. Grant, Mary Formwalt, James W. Butcher, Henry F. Binford, Louise Burge, Kai de Vermond, Louia Vaughn Jones, Sylvanus Hart, William J. Goodwin and Levington Smith. Scenery and stage properties are under the direction of Mr. Butcher, coach and director of the Howard Players, and lighting effects are in charge of Mr. Binford.

JUN 6 1942

72a-1942

Time
Chicago, Illinois

Old Musical in Manhattan

Porgy and Bess (by DuBose Heyward; music by George Gershwin; produced by Cheryl Crawford) seemed better last week than when first produced in 1935. With most of its dull, draggy recitative deleted, Gershwin's folk opera of Charleston's swarming "Catfish Row" came warmly to life. FEB 2 - 1942

Musically *Porgy and Bess* is least good when most operatic. The top songs in

Vandamm

SCENE FROM "PORGY AND BESS"
. . . like perfect stones in a heavy setting.

Porgy and Bess—Summer Time, I Got Plenty o' Nuttin', A Woman Is a Sometime Thing, It Ain't Necessarily So, the duet *Bess, You Is My Woman Now*—flash out like perfect stones in too heavy a setting. FEB 2 - 1942

Playing the title roles they made famous in 1935, Todd Duncan and Anne Brown acted capably, sang delightfully. Best newcomer: Avon Long, who, as the dope peddler Sportin' Life, darted and capered with salamander-like skill.

Chicago Bee
Chicago, Illinois

Insults On The Screen

MAR 8 - 1942

THE Chicago Branch of the National Association for the Advancement of Colored People protested to the management of the Monroe theatre for showing a picture which held the colored people up to ridicule. In the course of the protest the management was informed that such a picture is violation of the laws of this state and makes any persons or corporation which commits such an offense subject to punishment by fine or imprisonment. MAR 8 - 1942

The management apologized and said that such offense had never been called to his attention. Besides, it said that the Censor Board of the city of Chicago had passed the film and theatres take for granted that when the board acts the films are satisfactory for public consumption.

This fact brings us to the next part of our story: Is the Censor Board conforming with the laws of this state with respect to releasing pictures which are not obnoxious to certain racial and religious groups? It would appear from the numerous pictures that are shown in Chicago throughout the year that the board is not concerned either with the laws of this state with respect to insults on the film directed at a particular group nor is it concerned with the feeling of the groups who are ridiculed by such pictures.

It is time that the board be told that colored people of this city resent pictures which make clowns out of their people and hold them up to scorn and ridicule. The board ought to know and should be told that Negroes do not care to be pictured as buffoons or laughing and singing clowns. They do not care to be called opprobious names. The board should know and ought to be told that Negroes are desirous of deleting from all films those portions which are embarrassing to the colored race. MAR 8 - 1942

The board certainly needs the advice of a colored person who knows the sensibilities of his people to arrive at decisions as to what should and should not be shown. A colored person should be placed on the board since the Negro people are insulted more than any other racial or religious group by the movie producers.

New Masses
New York, N. Y.

"Native Son" Down Below

The following letter is from John Randolph, who plays the role of Jan Erlone in the play Native Son, *which has been touring the country.* MAR 10 1942

TO NEW MASSES: We played most of the northern states with this show—Boston, Detroit, Chicago, Milwaukee, etc. We took a flyer in St. Louis and came out very successfully. Then we did what every Negro and progressive white actor in the cast wanted to do—we went below the Mason-Dixon Line to Baltimore, to present Richard Wright's tremendous indictment of racial discrimination. MAR 10 1942

The play was given in the Ford Theater. There were no pictures of the cast in the theater lobby; later we found that the chief of police had ordered them removed because they showed Negroes and whites together. Then a committee of Quaker women who wanted to have a first-balcony theater party of Negroes and whites was told by the manager that the very idea was indecent. When one of the women pointed out that America was fighting Hitler and racism was a Nazi weapon, he retorted that Hitler had done some excellent things, that we had no business in this war, and Pearl Harbor was only an incident. MAR 10 1942

When the curtain rose, the second gallery was packed—it was reserved for Negroes at eighty-three cents a seat, which was twenty-five cents more than the price charged during the previous play. The first balcony was nearly full, the orchestra half full. There were many Army boys in the latter. Eight policemen leaned along the orchestra balustrade at the rear of the hall. Everything went smoothly until the big courtroom scene when Lawyer Max answers the prosecuting attorney's plea to burn Bigger Thomas. Every word now seemed to have a special significance—every reference to race hatred and violence sounded like hot lead being dripped on a cold surface. The officer on my right muttered, "He looks just like dat Communist lawyer Voinen." Then came the lines about Jim Crow in the Army and Navy, and the rest of the speech was lost in a roar of cheering and whistling that started in the second balcony and spread to the first. My heart jumped about three inches. You can hardly imagine what it means, to say what you've always wanted to say and say it right out to the people who heed it. There was another crescendo of cheers for the line "There are no Jim Crow bullets." This time the actor playing the part of Lawyer Max was so moved that he could hardly talk. When the scene ended, three or four people walked out. But after the play was over Canada Lee, who played Bigger, and the rest of the cast got a big hand from the audience, both orchestra and balconies. Only, out front one woman with tears flowing cried, "They shouldn't mislead people like that—I thought I was coming to see a play about the American Indian." MAR 10 1942

JOHN RANDOLPH.

Baltimore.

Protest Closing Of Native Son'

P. M. Daily
New York, N.Y.

By United Press

Canada Lee, Negro star of *Native Son,* appealed to Negro pastors and national Negro leaders yesterday to prevent the closing of the Paul Green play based on Richard Wright's novel. Dec. 8, 1942

Lee Shubert, owner of the Majestic Theater, announced Sunday that *Native Son,* now in its second successful Broadway run, would be closed Saturday night. Shubert said he was closing the show of his own accord, "to avoid trouble." The play was one of five Broadway shows listed as "wholly objectionable" in the Dec. 5 issue of *The Catholic News.* The others are *Wine, Women and Song,* which closed after its producer was convicted of obscenity; *Star and Garter,* starring Gypsy Rose Lee and Bobby Clark; *By Jupiter;* and *Strip for Action.*

Lee appealed to Walter A. White, of the National Association for the Advancement of Colored People; A. Philip Randolph, President of the Pullman Porters' Union; President Lester Grainger of the National Urban League, and Negro pastors throughout the city to save *Native Son.*

The Rev. A. Clayton Powell, Negro member of City Council, promptly invited Lee and other Negro leaders to attend a conference at his church, and plans were made to ask Shubert to change his mind and to defend *Native Son* if the city authorities should proceed against it.

Later yesterday, both the Shubert office and Jules Leventhal, the producer of *Native Son,* said Lee was acting "entirely on his own." However, Leventhal said, "in show business anything can happen in 24 hours. If Lee can do any good, we'll b glad."

Peoples Voice
New York, N. Y.

Richard Wright Planning Play; Hinges On 'Slave Market'

Richard Wright, brilliant Negro novelist revealed this week that he was working on a play about the Bronx slave markets with a Negro domestic as heroine.

Wright, 34, working on the story at his home in Columbia Heights, Brooklyn, said that he plans to call his new novel, *Black Hope*. He emphasized that it will not be a companion piece to his *Native Son*, currently playing at the Majestic Theatre, downtown.

To get material for *Black Hope*, Wright said that he not only had visited the "slave markets," as employment agencies for Negro domestics in the Bronx are often called, but at the Domestic Workers Union, Local 149, at 1569 Third ave, had taken down about 100 life experiences from women.

Pittsburgh Courier
Pittsburgh, PA.

'JO' BAKER NOT DEAD

DEC 12 1942

Daily News Report Says Stage Star Living in Seclusion'

DEC 12 1942

CASABLANCA, Morocco, Dec. 10—Josephine Baker, bewitching idol of the Parisian stage before the entry of Hitler, is living here in the native quarter of Marrakesch, according to a Daily News report published in America. Friends of the star say she has been very ill but describe her present condition as "quite good."

She lives in a splendid Arab house; alone and quite simply without even a telephone, it is reported. Several times since her flight from France after the Nazi occupation, she, like other noted exiles, has been erroneously reported dead several times.

She is seen here riding to market in a beautiful carriage drawn by two fine bay horses. The United States consul says that she is no longer an American citizen, having lost that designation when she married the French manufacturer, Jean Lion, in 1937.

Pittsburgh Courier
Pittsburgh, PA.

He Gives In Very Quickly

DEC 19 1942

Variety Raps Producer's Action in Scathing Article

NEW YORK CITY, Dec. 17—Lee Shubert, who for many years has been regarded as one of the best known producers along Broadway, was taken over the coals last week by Variety, trade Bible of show-folks.

The blast came about as a result of Shubert's later rescinded action ordering the closing of 'Native Son," the mixed drama of Richard Wright's moving novel staged at the Majestic theatre, operated by Shubert.

The order to ring the curtain down on the play which stars Canada Lee in a return Broadway engagement, came after the Catholic Theatre Movement had characterized the opus indecent, and Mayor LaGuardia and License Commissioner Paul Moss had declared war on certain main stem productions. The battle ended in the legal banning of "Wine, Women and Song," which was running in another theatre operated by Shubert.

"While the closing of 'W. W. and S.' is no more significant, in itself, than the closing of a story book, its effects are dangerous because they hearten the pressure groups and frighten the weak," the magazine said. "The closing of the play has already nearly resulted in the closing of 'Native Son,' in sudden, mistaken anxiety by Lee Shubert.

"Shubert was made to realize his mistake by strong protests against the forced closing of the sociological 'Native Son.' This same Shubert, however, failed to heed the warnings that 'Wine Women and Song' was strictly dirty burlesque, pandering to the lowest taste. Even if not identified with the actual production, he could have taken action as the play's landlord. By waiting until General Sessions closed the show he made a goat of the entire legitimate theatre. He made matters still worse by his sudden, if short-lived capitulation to a pressure group. The only possible complaint against Wright's drama is that it poses a serious problem that must be solved, if democracy is not to be a mockery."

Tribune
Philadelphia, Pa.

"Jo" Living Like Queen In Africa According To AP

DEC 19 1942

By DOLORES CALVIN

DEC 19 1942

NEW YORK—(Calvin's News Service)—A terrible mistake which resulted in newspapers printing that Josephine Baker, internationally known dancer, was dead, has come to light this week. It was found by the Associated Press whose correspondent cabled in from Europe that Jo Baker was alive and her death had been erroneously reported.

It is definitely established, directly from AP's correspondent, that Miss Baker is now in Casablance, Morocco and is living in the native quarter at Marrabesh, an inland city southwest of Casablanca.

She fled from France after German occupation and lives in the splendor of an Arab house. She is driven to market behind a team of spanking bays, but her life is quiet and simple. Though she was ill when she arrived in Morocco, her health now was described as good.

DEC 19 1942

Her United States citizenship was lost when she married Frenchman Jean Lion in 1937, so she can not return to America. It was the Associated Negro Press who reported that Miss Baker was seriously ill and later that she had died in a pauper's grave. But somehow we still had hopes of her being alive and safe.

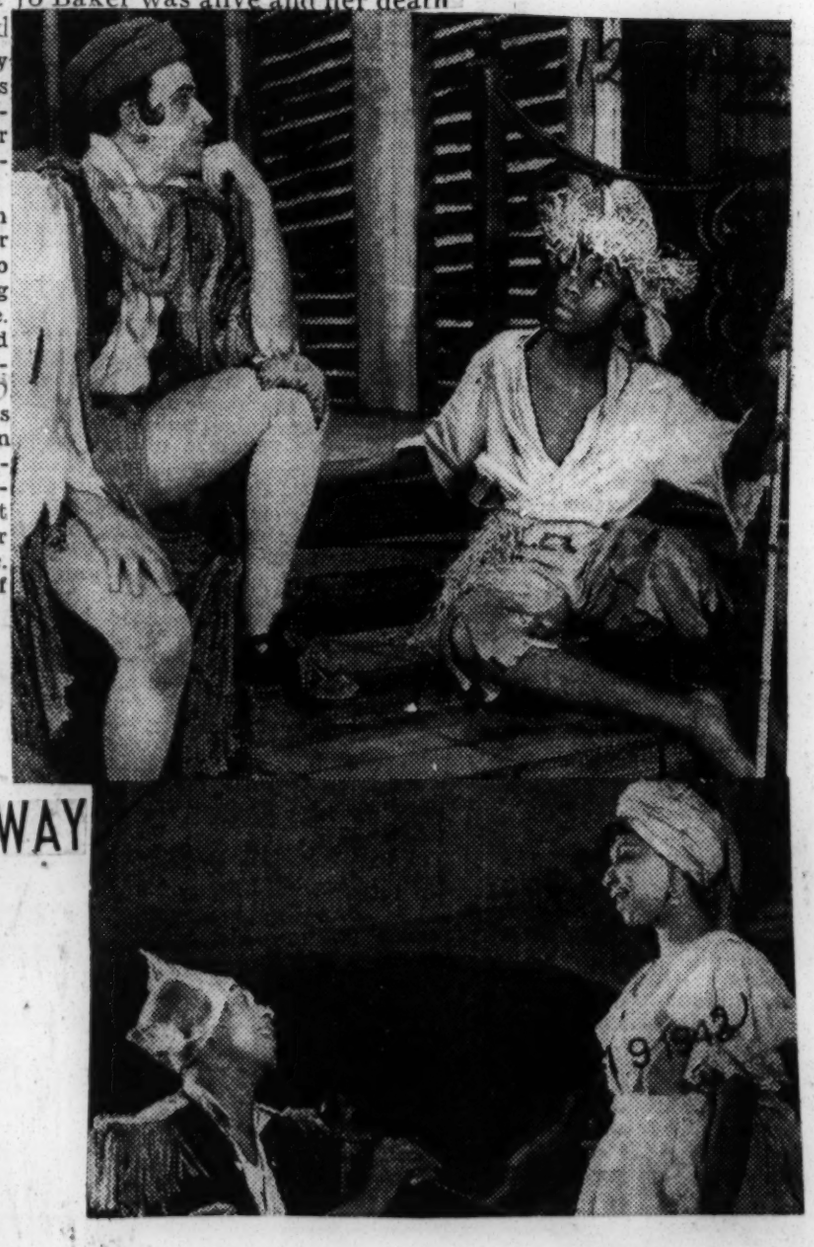
Pittsburgh Courier
Pittsburgh, Pa.

SOMETHING NEW COMES TO NEW YORK'S MAIN HIGHWAY

The "it coudn't be done theory" of Broadway met a champion in Alfred Lunt and Lynn Fontanne a few weeks ago and today the "Pirate" stars them in a mixed cast of performers on equal basis. These photos show two interesting scenes from the Playwright's Company-Theatre Guild production. Above, Maurice Ellis and Marie Ramm, two of the featured players do their stuff in a "Romeo and Juliet"-like moment.

12-19-42

Below: Alfred Lunt who, with his wife, started it all, is shown here with fisherman Albert Powell who has a very democratic part in the opus which has been reviewed here.



72a-1942
New York Times
New York, N. Y.

HOTELS AND RESTAURANTS

HAZEL SCOTT in "PRIORITIES OF 1942"
"Hazel Scott, of the real Cafe Society—Cafe Society Uptown...a prettier, if not a wittier, Oscar Levant."—ELSA MAXWELL, JOURNAL AMERICAN
ZERO MOSTEL in "KEEP 'EM LAUGHING"
"... witnessed another new star being born."—ABEL GREEN, VARIETY
HEAR HIM WEDNESDAYS "BASIN STREET" WJZ—BLUE NETWORK AT 9 P. M.
plus JOE SULLIVAN · KENNETH SPENCER
EDDIE SOUTH'S BAND
DINNER SHOW 8:15 ALSO AT 12:00 · 2:30 A. M.
AIR CONDITIONED DINNER $2.00 AIR CONDITIONED
Cafe Society
UPTOWN
128 East 58th Street Plaza 5-9223

MAY 27 1942

afro-american
Baltimore, Maryland

Plot of "In This Our Life" Parallel to "Tobacco Road"

Story of Impoverished Southern Family Ends with Framing of a Colored Youth

JUN 6 - 1942

By RUBY BERKLEY GOODWIN

HOLLYWOOD, Calif.—(C)—If we needed any proof that Hollywood is coming of age we have the evidence in Warner Brothers' latest Bette Davis picture, "In This Our Life." Co-starring with Miss Davis are Olivia de Havilland, George Brent and Dennis Morgan. Frank Craven, Charles Coburn, Hattie McDaniel, Ernest Anderson, Billie Burke, Lee Patrick and Mary Servoss round out a very capable cast. But for the moment we are concerned with the plot of the story, not the casting.

Frames Colored Youth

The story deals with an impoverished Southern family. Asa Timberlake and his invalid wife have two daughters. Roy (Olivia de Havilland) is as sweet and good as Stanley (Bette Davis) is selfish and mean.

The Timberlakes live on the bounty of William Fitzroy, who spoils Stanley and makes life for Asa unbearable. Stanley's willfulness brings herself and her family to much grief and the climax comes when she runs down a small child, kills her, then seeks to place the blame on a young colored boy, Parry Clay. Ernest Anderson plays the role of the boy who wants to become a lawyer and who is framed by Stanley.

At last an old taboo marks the swift moving climax for one of Hollywood's great pictures. A white girl framing a colored boy.

Author from South

It might be interesting to many Northerners who think that all Southern white people have conspired with the devil to make life uncomfortable for colored people to note that the author of "In This Our Life" is Ellen Glasgow, a native of Richmond, Va.

Without any far-fetched dramatics, Miss Glasgow has taken a slice of every life which is as commonplace as a chain store. A colored washerwoman, bending her back over a tub of suds each day in order to insure her son a better chance in life; a boy, aspiring higher than a ditch-digger or a bootblack; an articulate colored boy with a sensitive soul and correct speech and manners, and Ernest Anderson makes the most of every scant foot of film the studios give him.

Every Character Human

If you like Warner Brothers' treatment of this story, why not write them a card or letter and tell them so. I would also suggest you get a copy of the book and see just how human Ellen Glasgow makes her characters. Asa, the drudge, has a beautiful but perfectly harmless romance with an old friend, Kate. Roy becomes perfectly human as she suffers so much at the hands of her sister and rebels against life and convention.

Peoples Voice
New York, N. Y.

$75,000 Nixed As Ann Brown Leaves "Porgy"

JUN 6 1942

Ann Brown's decision to leave the cast of *Porgy and Bess* at the Majestic theatre was made only after careful deliberation of every possible effect it may have on her theatrical career, it was revealed this week.

According to her manager, her temporary sacrificing of the star role of *Bess* for a much-needed rest followed by a concert tour, means that Miss Brown shelves long-term theatrical contracts that would have boosted her earnings to about $75,000 in two years. Producers of the show felt that it would be wiser for her to continue her theatrical work, then at the end of two years with a substantial bankroll to her credit, resume concert work. On the other hand, musical experts contend that the taxing role of *Bess* with its five to seven performances a week, would ultimately harm her voice, endangering her concert career. It would hardly be possible to combine both concert work and a Broadway career.

During the summer, Miss Brown will appear as soloist with the Philadelphia Orchestra at Robin Hood Dell, July 16, and will start on a major concert tour next season, opening October 1 with the Toronto Symphony orchestra, continuing through 50 U. S. cities.

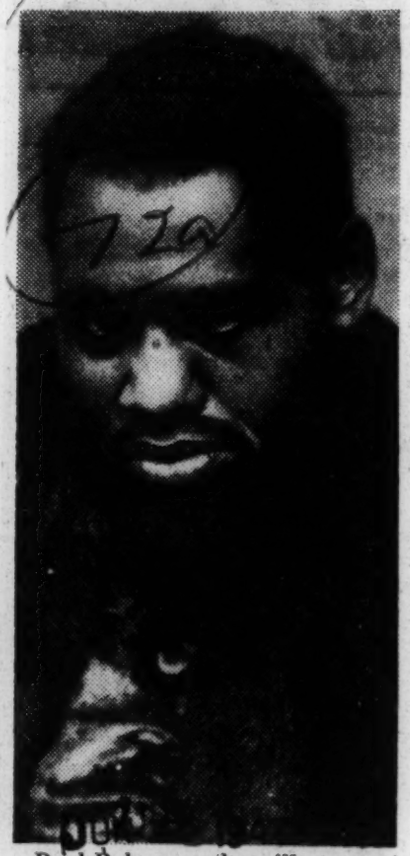
Chicago Bee
Chicago, Illinois

BILL ROBINSON STEPPED DOWN THE AVENUE as no one ever stepped down it before. The occasion was Bojangles' sixty-fourth birthday anniversary Monday and he tap danced on W. Wisconsin from N. 24th street to N. 4th street, to show he is spry and to promote the sale of war bonds and stamps.

—Journal Staff.

New York Times
New York, N. Y.

IN TITLE ROLE



Paul Robeson, who will appear in "Othello" at Cambridge and Princeton.

Chicago Tribune
Chicago, Illinois

Mantle Thinks Broadway Was Not Total Loss

By Burns Mantle.

NEW YORK [Special]. The theater

There are too many factors entering into the enjoyment of a play, aside from its technical perfections and choice of theme, to hold any one of them responsible for its success or failure. "Native Son" [Paul Green and Richard Wright], for example, thru commonplace in its melodramatic structure, was an important drama that called the attention of the playgoing public to an American social problem that they must face, and should be forced to face, which is the social problem of the American Negro.

Richard Wright.

This season's "In Time to Come" [Howard Koch and John Huston] was an important drama in that it recalled vividly a historical period of political misunderstanding and doubt, of assertions and denials, of prophecies and achievements in the evolution of this democracy of which the voting majority should be frequently reminded. This was the story of Woodrow Wilson's fight for America's participation in a world court.

Whatever may have been our individual opinions as to the merits of that fight, it brought into the consciousness of both a passing and a new generation debatable questions of vital importance to the people. In spite of which, it was dismissed by many of its critics on a question of whether Richard Gaines did or did not look and act as much like President Wilson as an actor should.

New York Times
New York, N. Y.

ROBESON SELECTED FOR 'OTHELLO' ROLE

He Will Appear in Cambridge and Princeton in August—Margaret Webster Directs

'CLAUDIA' RUN IS EXTENDED

Popular-Price Engagement Is to Remain Until July 4—Other Items of Theatre

Paul Robeson will appear in "Othello" the week of Aug. 10, at Brattle Hall, Cambridge, Mass., and the next week at the McCarter Theatre, Princeton, N. J. Margaret Webster, who is now making her own acting version of the tragedy, will direct and also play the role of Emilia. Uta Hagen will portray Desdemona, and her husband, José Ferrer, will be seen as Iago. John Haggott, who was associated with Maurice Evans in the production of "Macbeth," will serve as Miss Webster's production assistant.

The week in Cambridge and the week in Princeton will be the only presentations of the Shakespearean drama with Mr. Robeson, Miss Webster and the others. It cannot be brought to Broadway before the Autumn of 1943 because Mr. Robeson has other commitments. New York has not seen "Othello" since early in 1937 when Walter Huston and his wife, Nan Sunderland, played it for twenty-one performances. Mr. Robeson played the part, in London, in 1930.

According to Robert Rockmore, Mr. Robeson's attorney, contracts for the Cambridge-Princeton appearances have not yet been signed, but the dates have been agreed upon.

72a-1942

Peoples Voice
New York, N. Y.

Legitimate Drama Circles Await Paul Robeson's American "Othello"

The press announcements that Paul Robeson was to play Othello in summer theatres at Cambridge, Mass, and Princeton, NJ, this season, with a white actress doing Desdemona, has caused a bit of a mild furore in legitimate drama circles, but Margaret Webster, the white Shakespearian actress and director, who is producing, is going ahead with her plans, quite undisturbed. Robeson first acted Othello at the Savoy theatre in London, 12 years ago, in a revival produced by Maurice Browne. Browne took the role of Iago, the role to be handled this time by Jose Ferrar; English actress Peggy Ashcroft was Desdemona, and the veteran English star Dame Sybil Thorndike, Emilia. In the new production, Uta Hagen, Ferrar's wife, will take the role of Desdemona, and Miss Webster will take the part of Emilia.

London critics, surprisingly unconcerned about the fact of a Negro actor playing opposite a white actress, gave Mr. Robeson sterling praise for his performance, but according to press write-ups, Paul thought there was much room for improvement and has been studying the role ever since.

Robeson played opposite a white actress in this country in 1924, when the Provincetown Playhouse presented Eugene O'Neill's **All God's Chillun Got Wings.** It is Miss Webster's contention that there is every justification for casting a Negro in the role of Othello because, after all, Othello was a Moor, and she is certain Shakespeare intended him for a blackamoor. Thus, plans proceed for the two summer theatre dates of a week each, with no definite casting of the eye towards Broadway, as yet.

Daily World
Atlanta, Georgia

Getting In Groove For New Army Show

Here you see Negro members of the cast in Irving Berlin's new revue, "This is the Army," getting some fine points before the show opened on Broadway on July 4, and then immediately left on a nation-wide tour to raise funds for the Army Relief Fund. Holding a top spot in the revue is Private Jamse A. Cross of Fort Benning, Ga., who before being drafted was "Stumpy" of the dance team, "Stump and Stumpy," currently seen in the picture, "Ship Ahoy." After the road appearance the show has been signed by Warner Brothers to be filmed. Irving Berlin is pictured standing at extreme right. (U. S. Army Signal Corps Photo.)

Peoples Voice.
New York, N. Y.

Porgy and Bess Hit Now Oomph Show

Porgy and Bess, that Broadway veteran, can now be classed as an "ooomph" show, and it's all Etta Moten's fault. Etta, who took over Ann Wiggin Brown's role in the hit production at the Majestic theatre, has put sex with a capital S into the musical. She makes her entrance with a switch of the hips and a flip of a thumb to her nose in a gesture that may shock some of the staid ermine trade members of the audience. She makes Bess naughty, but lovable—faithful to **Porgy** at the same time she's in the arms of the swaggering, bullying **Crown.** She's a vixen and a saint, a weak woman and a strong one; in fact she's Bess as Bess should be, and audiences are taking to her with nary a dissenting voice.

Todd Duncan continues to make the role of the crippled **Porgy** one of the finest pieces of acting on Broadway, and Avon Long as **Sportin' Life** is more devilish, more entertaining than ever. All in all **Porgy and Bess** is a show that one can see over and over, discovering something new in it each time.

Peoples Voice
New York, N. Y

PORGY'S NEW BESS is quite a woman, says Todd Duncan as he poses with Etta Moten for a scene from PORGY AND BESS, now in its sixth month at the Majestic theatre. Todd's never been in better voice, and Etta, giving Bess a new sexiness that audiences love, makes it a guarantee the production will be around for a long time.

Columbia S. C. State
July 16, 1942

CARMEN IN SOUTH CA'LINA!

South Carolina has been chosen as the locale for an all-Negro adaptation of "Carmen," which is to be produced in New York this fall.

The famous Bizet opera is to have an American name, "Carmen Jones," as well as a Southern setting. The original score is to be retained with new orchestral treatment but the lyrics will be done in Negro dialect. Oscar Hammerstein, who has been at work off and on for four years on transplanting "Carmen" from sunny Spain to South "Ca'lina" and Robert Russell Bennett, who is doing the arranging, have announced, however, that the music will not be swung or jazzed. All of which seems a rather odd combination and no doubt will prove highly interesting as an experiment regardless of what financial success may come from the venture.

If "Porgy and Bess" can keep on going, as there is every indication it will, that will give Broadway two Negro shows with this state as the scene.

Our hope is that Max Gordon, who is promoting "Carmen Jones," will meet with more success than did the Schuberts when they attempted to put Ethel Barrymore in blackface as "Scarlet Sister Mary," and apparently he will, for he has the good sense to use a Negro cast and, too, there is hope that that Mr. Hammsterin's adaptation of "Carmen" is a better piece of work than was the dramatization of Julia Peterkin's Pulitzer prize novel. We have always thought that "Scarlet Sister Mary" with another stage version and a Negro actress in the leading role would be a success in New York. Why not look into this, Mrs. Peterkin? The New York stage seems ripe now for good productions.

Happy Birthday: Soldier-actors of Irving Berlin's *This Is the Army* toast Hazel Scott's 22d birthday at Cafe Society Uptown. L. to r., Bobby Moore, son of Victor Moore; Chet O'Brien, dancer; Miss Scott; Burl Ives, folk singer and musician, and Chick Gagnon.

Peoples Voice
New York, N. Y

Negro Actors Are Honored In Magazine

The Theatre Arts picture book which came on the stands Monday is devoted to *The Negro in the American Theatre*, with the subtitle *A Record of the American Theatre*. The book consists of 67 half-tone illustrations of Negro plays and players, singers and dancers, from plantation days through minstrel stars like James Bland to Big-time vaudeville with Cole and Johnson, and comedy-musical with Williams and Walker, down to the plays and stars of the present, with Bill Robinson, Ethel Waters and Canada Lee.

An outstanding feature is the account of Negro Shakespearean actors, from Richard Hewlett, leading star of the African Company of 1821; Ira Aldridge, who toured Europe with Edmund Kean, playing Othello to Kean's Iago. Also included is Paul Robeson, who is to play Othello in the summer theatre this season.

There are many fine illustrations, of Florence Mills; a series of Carl Van Vechten's finest photographs including one of Avon Long, the Sportin' Life of *Porgy And Bess*, and all of the picture records of current plays. There is also included a running narrative by Edith J. R. Issacs, which, added to the pictures, makes a complete history of the Negro in the theatre, as well as his future ambitions.

72a-1942
Peoples Voice
New York, N. Y.

"Carmen's" Loss Is "Porgy's" Gain; Etta Moten Broadway's New Star

JUN 13 1942

Etta Moten left the stage of the Majestic theatre last Sunday night with the enthusiastic applause of blase Broadway show-goers echoing from out front. She'd just finished her first appearance as Bess to Todd Duncan's *Porgy*, the role Ann Wiggins Brown had just stepped out of to prepare herself for a concert tour. One of the cast members told her later in the dressing room: "I didn't think it was POSSIBLE! It just isn't DONE!" "What?" asked Etta. "Why—going on the stage without an orchestra rehearsal, of course!"

"Oh,—" gasped Etta weakly. "Ooooh!" She admits now that it was all news to her. When she rehearsed the role for only ten days, only three of which were with the company and none with the orchestra, she thought the rehearsal with piano accompaniment was the usual thing. "If they'd told me before I went on the stage that I was taking a big chance going into the role without an orchestra rehearsal, I'd probably have died right on the spot!" Etta told me. "As it was, I was tight inside and a bit nervous, but everybody in the cast was so wonderful, so cooperative, that I didn't realize what a spot I really was in! Now that it's over, I can see why no one told me what a task I was facing!"

Thus Etta Moten's fourth trip to Broadway will undoubtedly bring her the success she's been preparing and waiting for. Three previous shows in which she had roles all flopped. The *Porgy and Bess* break, just as all big breaks do, came about unexpectedly. Etta was auditioning for the Oscar Hammerstein all-Negro version of *Carmen*, before Alexander Smallens, Lewisohn Stadium conductor, who is also director of the *Porgy and Bess* orchestra, and Mrs. Guggenheim, financial director of the stadium.

Plans were for Etta to do some work direct from the opera *Carmen* in stadium concerts this summer, even if she didn't go into the Negro version. She was singing excerpts from the opera at a salon recital in Steinway Hall, but Mr. Smallens, on hearing her, immediately suggested the lead role in *Porgy and Bess* for her—hang the *Carmen*. Miss Moten auditioned for the show before producers, with Todd Duncan, Lawrence Whisonant and Warren Coleman singing duets from the show with her. She got the part immeditely.

JUN 13 1942

"I can't give enough credit to Todd and all the rest of the cast for the marvelous aid they've given me. You know, they didn't have to go out of their way to help me and make me feel at ease," Etta will tell you overlooking the fact that her own ability, charm and modesty make her the kind of person others like to do things for.

She's also being sought again for the lead role in the Hammerstein show, but the demands of the role in *Porgy* are heavy enough to keep her busy every minute, because she's going to sing all eight performances of the show, where Ann Brown usually sang five, letting Lillian Cowan, the understudy, do the other three.

She's recently sat for Baron Kurt Von Pantz, socialite painter whose works have been reproduced in *Vogue* and the *New Yorker*, and whose paintings of Mrs. John Jacob Astor III and writer Michael Strange are modern classics.

JUN 13 1942

So the gal from Kansas makes good in the Big Town! I mustn't forget to mention that in private life, Etta is Mrs. Claude Barnet, wife of the news syndicate man, and that Claude boyishly sent her one of the largest orchids in plantdom one night last week, inscribed "From An Admirer." No career trouble here!—NELL DODSON.

Porgy's New Bess Has Own Ideas

New York Mirror

Etta Moten, who replaced Anne Brown in *Porgy and Bess* two weeks ago, plays a lusty, mature Bess capable of sniffing happy-dust with the best of the boys.

But it's ironic that she gets her biggest Broadway break in this show. For Catfish Row and the superstitious earthiness of the life there are far away from the alert and dignified Negro culture that Etta fosters.

JUN 24 1942

"The characters are authentic all right, and I'm having the time of my life playing Bess," she said. "When all of us in the cast are on stage we feel that we're in a real community."

It's a community, though, that Etta Moten left years ago. One that she worries about in uptown salons with such Negro artists as Richard Wright and Canada Lee.

Daughter of a Texas pastor—"There's a lot of home-made music in those little churches"—Etta began singing when she was 9. She studied music at Western University and the University of Kansas, made her New York debut as guest singer with the Eva Jessye Choir, and went on to Broadway in *Sugar Hill* and *Zombie*.

With her husband, Claude A. Barnett, head of the Associated Negro Press and a special assistant to the Secretary of Agriculture, she collected thousands of books on Negro life.

"In my concerts I went to those places where my people couldn't afford big-money performers," she said. "After singing to them, I gave a lecture on race-consciousness."

Now she struts into the big time as Bess, a sometime sort of gal who tries to "live decent" by getting a dollar-and-a-half divorce.

But Etta Moten knows how Bess got that way. Between turns at the Majestic she shelves the happy-dust and promotes a heads-up Negro culture.—ADRIAN SPIES.

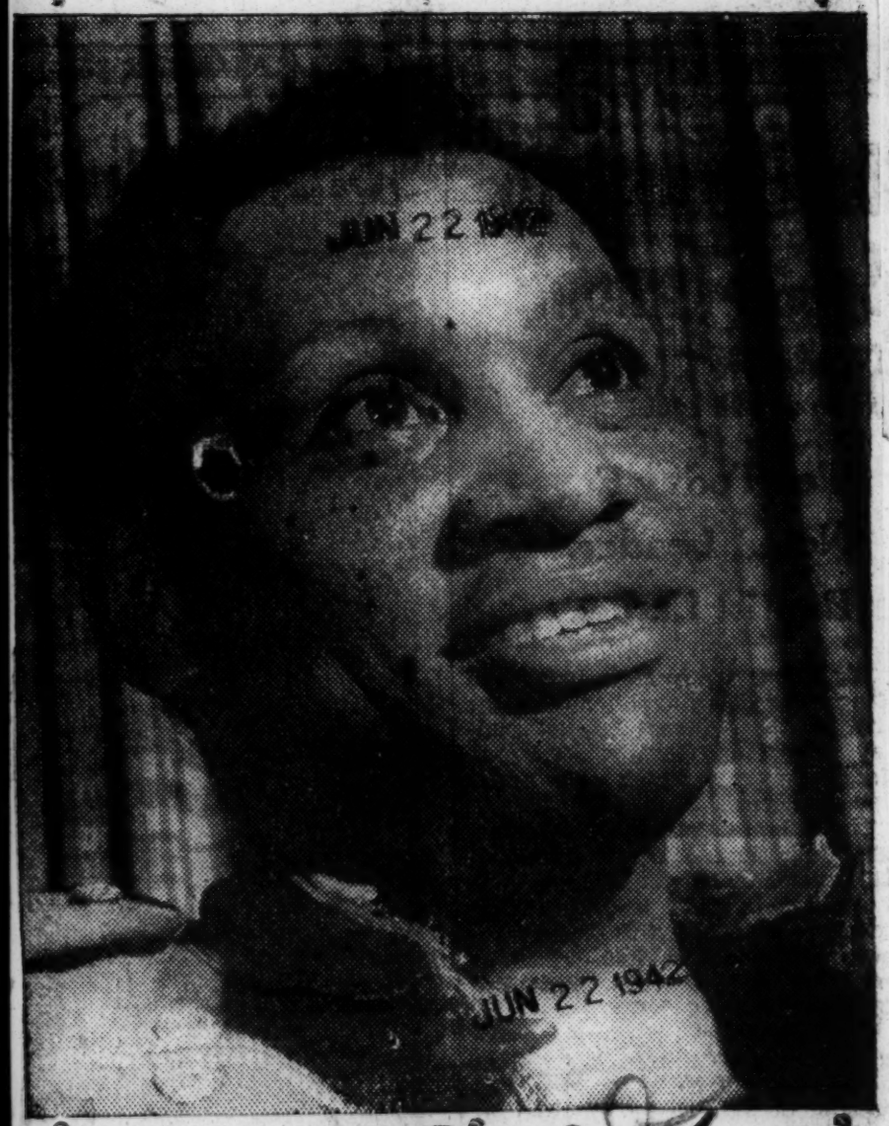
New York World-Telegram
New York, N.Y.
JUN 24 1942

Etta Moten is the new Bess in the George Gershwin folk opera, Porgy and Bess, taking the role vacated by Anne Brown, who has left the cast for concert appearances. Avon Long continues in his gay singing and dancing role of Sportin' Life.

JUN 24 1942

Daily World
Atlanta, Ga.

Given Role Of "Othello"



Paul Robeson, the great baritone, has been selected to appear in the role of "Othello" the week of August 10 at Brattle Hall, Cambridge, Mass. The play is not expected to reach Broadway before the autumn of 1943 because Mr. Robeson has other commitments.

Selects Soldiers For Irving Berlin's Musical Show

By DOLORES CALVIN

New York City — Anticipation of those colored soldiers who were kept wondering until last week whether yes or whether no they would be chosen to represent the Negro in Irving Berlin's "This is the Army" show can come to an end.

For it has been definitely decided that one of the biggest numbers in that revue of the all soldier cast will be a salute for Uncle Sam's sepia fighting nephews singing "What the Well-Dressed Man in Harlem Will Wear"—meaning of course, the uniform.

When the musical opens, Irving Berlin will be making history at night, for he is the first to bring together soldiers of every race, creed and color to perform their special talents for the sole benefit of the Army Emergency Relief Fund. These soldiers, of all ranks, were taken from various camps over the country.

Those who were band leaders, dancers, singers, and so forth, were called together at Camp Upton, Long Island, New York, where they rehearsed and rehearsed. Incidentally, Joe Louis was to be in there pitching too, but later he was pulled out.

Every line of words and every note of music, outside of Mr. Berlin's own, is written by these soldiers. So far the date of the Broadway opening is scheduled for July 1, and everything is running smoothly. And it looks like it will.

Daily World
Atlanta, Ga.

Abbie Mitchell To Head Cast In New Summer Offering

Abbie Mitchell, noted Broadway actress and concert soprano, will be seen tonight in the Atlanta University Summer Theatre production of "On Borrowed Time", which opens at eight o'clock for a three days' run in Howe Memorial Hall, Spelman College. Miss Mitchell is the first professional actress to appear with the Summer Theatre. She was in Atlanta not long ago to play at the Erlanger Theatre in "The Little Foxes" which starred Tallulah Bankhead. She also played with Helen Hayes several seasons ago in "Coquette", and she has had roles in "Madam X" and the Pulitzer prize play "In Abraham's Bosom".

Among the players in tonight's production who will make their debut with the Summer Theatre is Arthur Clifton Lamb of Prairie View State College in Texas, who is on the staff of the Summer School of the Theatre. Mr. Lamb will play the important role of Gramps which was made famous on the stage by Dudley Diggs, and on the screen by Lionel Barrymore. Twelve other members of the Summer Theatre company have roles.

"On Borrowed Time" will have second and third performances on Friday and Saturday evening.

New Masses
New York, N. Y.

Merriment in Khaki

The Army and Irving Berlin join forces on Broadway.

BUILT around Irving Berlin's inimitable songs and lyrics, performed by an expert and infectiously good-humored cast, *This Is the Army* is such rollicking good entertainment that it is a pity it could not have been streamlined to suit the realistic tempo of 1942. Despite the excellence of individual performers, some of the best numbers fall flat. "That Russian Winter," well staged, danced, and sung, is still a frustrating piece all the way through. Pure vaudeville, it might have been lifted from a night-club floor show. The dramatic aviation scene serves chiefly to tell us that our American Eagles, when they're "up in the air," are yearning for their sweethearts and wishing they were "down on the ground"—a pretty unconvincing piece of news. "Stage Door Canteen" is gaily reminiscent of the Good Old Days, and so is Jane Cowl. The Japs-and-the-Germans skit is amusing to look at and strikes a modern note, but merely poking fun at the Axis partners is an incidental gesture that scarcely carries the point. However, Mr. Irving Berlin's return in person, with his Boys from "Yaphank," brought down the house in the show's real climax, when he sang "Oh, How I Hate to Get Up in the Morning!" It is unfortunate that the stirring declaration in the song of the finale—"This Time Is the Last Time"—actually comes as a surprise after an evening of purely nostalgic fun.

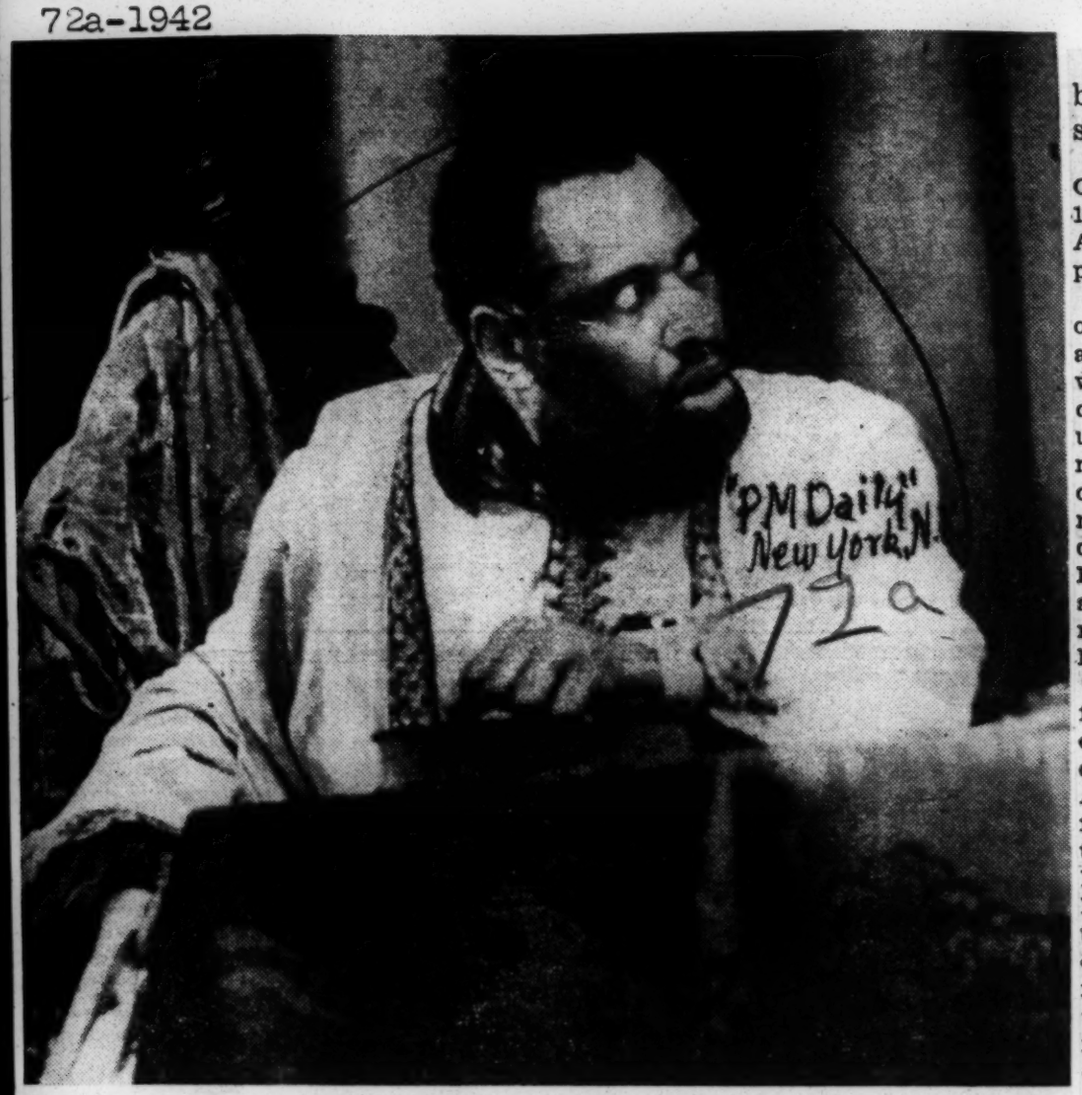
Nowhere on the program until the finale is there a hint of the meaning and purpose of the war against fascism. A show of this kind presents an excellent opportunity to put across such meanings to the public through a highly effective medium—but here the opportunity has been missed entirely. The result is a show that seems to be based on the mistaken belief that Americans prefer to think of their 1942 fighting forces in the outmoded, sentimental conceptions of 1918.

There is another omission, no less serious. When the curtain rises on the handsome array of smiling soldiers, it reveals a "white man's army." Not a Negro appears on the stage until the specialty number entitled—of all things—"What the Best Dressed Man in Harlem Will Wear"; and not again until the assemblage of the cast in the finale. This, in the face of the Negroes' heroic participation in the war, and the discrimination against them which must be broken down, is extremely unfortunate.

Notwithstanding such flaws, it is a lusty, merry show; and as long as it runs, the Army Relief Fund will benefit by the heartwarming enthusiasm of the audience that responds so magnificently to the similarly enthusiastic entertainers.

MARGARET R. MEGHAN.

72a-1942



Home-Town Boy Plays Othello: Princeton will welcome one of its most distinguished native sons Paul Robeson, when he plays the lead of Margaret Webster's production of *Othello* at the McCarter Theater tonight. New York may not see it until 1943 because of Robeson's concert commitments.

Photo by Richard Tucker

The Daily Worker
New York, N. Y.

First Negro to Play Role Since Aldridge

OTHELLO, by William Shakespeare, starring Paul Robeson, and featuring Uta Hagen, Jose Ferrer and Margaret Webster. Directed by Margaret Webster, settings by Andrew Mack. Presented by John Huntington and Louise Falk at the Cambridge Summer Theatre, Brattle Hall, Cambridge, Mass.

By Ralph Warner

The trains are filled with soldiers and sailors in uniform; the countryside is strangely alive with people in restless, wartime motion. Boston is dim against the submarines offshore, and in Cambridge, just a few steps from Harvard Square, a queue of people stands on the walk, trying to buy tickets for a play.

But there are no tickets. Brattle Hall, once a cross-beamed New England church, now a summer theatre, is sold out.

Paul Robeson is appearing as Othello. For the first time since 1826, a Negro is playing Othello, an American Negro in an American production.

It is an historic event, this week of "Othello" in Cambridge. And, as one sits in the crowded theatre, with its small stage and creaking curtain, its removable seats and uncovered exit lights, it becomes a miraculous event. For the magic of the theatre as a purifying element in life is exerted over the audience. "Othello" is played by Paul Robeson with a spirit, an intensity, a power of interpretation such as no one of the present generation has seen.

Paul Robeson is a commanding figure of an actor, a great star equipped with magnificent physical presence, with an organ voice. And also with a great mind. His first scene, when Brabantio contends against Othello's suit for Desdemona's hand because the Moor's face is black, provides a thrill of surcharged excitement as one discovers that this "Othello" is no theatre makeshift, but a universally valuable work, in which a man of black skin fights nobly and dies nobly in the unceasing struggle for equality.

Robeson the actor dominates the play as has no other Othello of my memory. Here is no pallid leading man, with face suntanned lightly so as not to conceal white features. Here is no clipped Oxonian accent. Robeson is successively the dignified warrior, the calm pleader, the gentle lover, the proud victor; the surprised and puzzled husband, the simple man whose illusions of love have been ripped by jealousy which plunges like a dagger into his bowels. And then he becomes the votary who would sacrifice his love to honor, and finally the deceived, bereaved and thundering avenger who dies by his own hand. A many-sided Othello, this, a new, vigorous and vital Othello.

This is because Paul Robeson is not only a great actor but a Negro. As he stands on the stage in his robes, the audience is aware of new implications in the old play. Othello now slays Desdemona not only because of the supposed stain on his honor, but because he fears that she has fallen into the web of intrigue, lies and double-dealing with which the white Venetian nobles have surrounded him, the Negro. For this enmity of the Venetians is based on the raging bitterness that a Moor should rule Cyprus, as well as that a Moor should rule Desdemona's heart. This added motivation shed dazzling light on the play, recreates "Othello" as an ins[illegible] proves that Shakespeare was as aware of the oppressive power of white mastery as we are today.

If no other Negro has played Othello in more than a century, this is because many producers have been unwilling to cast a Negro in a role which shows the black Moor moving with dignity, standing high above the petty jealousies and connivings of the Venetians—yes, and ruling them. Paul Robeson ends forever and ends with the quick cleansing power of a knife, the cancerous lie that a Negro [illegible] permitted to play Othello in a mixed cast. In these war days, when Negro youths are taking up arms in defense of their America—and when southern bourbons are seeking to revive the spirit of the Ku Klux Klan—Robeson's "Othello" is a defiant plea for equal rights.

Margaret Webster's direction is a new jewel in her crown of Shakespearean triumphs. Working with the most limited physical accessories, Miss Webster has staged the play simply, with a slow and plastic treatment of group scenes which is almost always effective; and, in the vivid second act, with that skill which conquers some of Shakespeare's clumsy plot devices. She also plays Emilie, Desdemona's confidante, with brilliant verve.

As Iago, Jose Ferrer is smallish as to voice, and although he is as tall as Robeson, he diminishes in stature as he stands beside the star. In certain scenes, in which the lines provide lightness of effect, Ferrer is excellent, although he somewhat underscores the importance of Iago's influence over the [illegible] is young and innocent as Desdemona; she plays rather too monotonously as to voice, but is splendid in her difficult second act moments, especially the bedroom scenes.

Robert Harris gives a distinguished performance as Brabantio, as does Robert E. Perry as the Duke. The Cassio of Ernest Graves is youthful and attractive; and George Keene's Rodrigo awkwardly amusing. Miss Webster, and every member of the cast are to be congratulated for their arduous work and the success of the powerful blow they have struck at Jim Crow.

Paul Robeson, who brings his great talents to a great role in the new season's "Othello."

Unfortunately, Mr. Robeson will play "Othello" for just eight more performances, during the next week at Princeton University. It is worthy of note that the two old college towns of Cambridge and Princeton are providing the background for this rare theatre event. Broadway has failed to make proper use of Mr. Robeson's consummate genius as an actor. It is a reflection on our theatre that this superb actor, who stands far above his contemporaries as an unforgettable Othello, should not have been permitted to play the role before.

It is to be hoped that the ingenious and able Miss Webster will find a way to bring him to New York before winter ends. For "Othello," starring Paul Robeson, is more than a mere play. It is a significant cultural event in American life, a long step forward to the higher democratization of our theatre.

ROBESON AS 'OTHELLO'

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New York Times N.Y.

BOSTON.

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Acting Magnificent

Though it was not a wholly academic turnout there were a great many Harvard students present. Before that first managerial whoop had split the humid air the students had begun to stamp their feet in the steady, swelling stomp which is the undergraduate's traditional salute to the right kind of acclaim.

The demonstration is reported because neither Margaret Webster, who directed the production, nor any of the others concerned with it were certain in advance about the reception of this "Othello." They had selected Cambridge and the playhouse on Brattle Street, a block from Tory Row and one square away from the university, for the première, because it seemed likely that in this atmosphere the production would get a fair hearing. This stand in Cambridge was in the nature of a test case, something a good deal more than a mere try-out. It was undertaken to prove that a Negro actor is acceptable, both academically and practically, as Othello.

It proved itself both ways, partly because this was an audience which might well be proud of itself; partly because Miss Webster, Mr. Robeson, Miss Uta Hagen, who played Desdemona, José Ferrer, who served as honest Iago, and a good many others concerned, acted magnificently.

Miss Webster's idea of "Othello," as expressed in a pre-rehearsal discussion with critical reviewers, centers in the belief that both the text and the sense of the play require a Negro in the title part. Though the Venice of Othello's day would, she is convinced, accept a Christian colored soldier as a leader of its armies, everything points to his believing himself a member of a race which was not considered fully equal; it is this which renders him easy prey for Iago. Miss Webster points out that he is not sure of himself.

She feels that white actors in various shades of make-up fail to convey this to an audience: that the playgoer doesn't believe in Othello's gullibility, for one point. Another point, which she didn't discuss but which is also involved, is this: the audience must believe that Desdemona, a white girl reared in aristocratic surroundings, could actually fall in love with this Othello.

Although Mr. Robeson occasionally gets a disturbing tremolo in his voice and although not all his costumes are suitable, his performance is basically convincing. Regally bearded, big and powerful of voice and body, he makes this Othello a man to command and to command respect. You believe in him first as a great soldier. But he has a kindly, tender side with Desdemona; he is soft-spoken, gentle, delicately deferential, and, in the beginning, a little in awe of the childlike charm with which Miss Hagen endows her.

This innocent, lovely, naive Desdemona might well have been charmed by this enormous dusky hero when he came to her father's house and told of his fabulous deeds among the "anthropophagi and men whose heads do grow beneath their shoulders." To a cloistered innocent like her, here was a wonderful, heroic figure out of a story book.

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"PM Daily" New York, N.Y.

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He richly deserved it. His performance was uneven and in places unsatisfactory, and it perhaps owed more to personality than to art; but as a whole it had great force and at its best it was towering and tremendous. Robeson's acting and the production in general will gain a lot as they go on, and be more impressive on a larger stage; but already this *Othello* has strong dramatic qualities. It is powerful, and holds you; it is moving, and stirs you; and Robeson—in look, in voice, in bearing, and in something from within—plays the Moor always—if here and there a little too much—in the real grand manner.

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Othello will play in Princeton next week and it is to be hoped that after further polishing, it will come to Broadway this Winter. Whatever its shortcomings, it already provides—more than any Shakespeare I have seen in several years—a real emotional experience.

Robeson's Othello Tops Strawhats

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Other offerings on the strawhat circuit, with their opening nights, are:

Abington, Va. Tryout of *Love Is a Verb*, by Karl Weidenbach, at the Barter Theater (Thurs.).

Woodstock, N. Y.—*Kind Lady*, with Mary Farrell, at the Playhouse (Thurs.).

Blauvelt, N. Y.—*Blind Alley*, at the Greenbush Summer Theater (Wed.).

Poughkeepsie, N. Y.—*Charley's Aunt*, at the Central Theater (Tues.).

Cambridge, Mass.—Sally O'Neil in *Out of the Frying Pan*, at the Brattle Hall (Mon.).

Arlington Auditorium (Tues.). At the Starlight Theater, Pawling, Sat. and Sun.

Deal, N. J.—Tryout of *Pearl Harbor*, by Shirland Quin (Wed.).

Providence, R. I.—Nancy Carroll in *Little Women*, at the Playhouse (Mon.).

Dennis, Mass.—*The Bat*, at the Cape Playhouse (Mon.).

Scarsdale, N. Y.—Tryout of *The Two Mrs. Carrolls*, by Martin Vale, with Beth Merrill and Edith Atwater (Tues.).

Fitchburg, Mass.—*Ladies in Retirement*, at the Lake Whalom Theater (Tues.).

Stamford, Conn.—*Petticoat Fever*, at the Guild Playhouse (Wed.).

Millburn, N. Y.—*The Chocolate Soldier*, Paper Mill Playhouse (2d week).

Stony Creek, Conn.—*Bird in Hand*, at the Summer Theater (Mon.).

New London, Conn.—*Watch on the Rhine*, with Francis Lederer, Bulkeley Auditorium (Tues.).

Teaneck, N. J.—One-act play program, Bergen College Barn Theater (Wed.).

Passaic, N. J.—Jane Cowl in *Candida*, at

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The chief attraction in the Summer playshops this week is Paul Robeson's *Othello*. After a week at the Cambridge, Mass., Summer Theater, where it was acclaimed by press and public, Margaret Webster's staging of *Othello* opens tonight at the McCarter Theater, Princeton, N. J. Besides Robeson in the title role, the cast includes José Ferrer as Iago, Uta Hagen as Desdemona and Miss Webster as Emilia. Performances will be given nightly through Saturday, with a matinee on Saturday.

Other offerings on the strawhat circuit, with their opening nights, are:

Abington, Va. Tryout of *Love Is a Verb*, by Karl Weidenbach, at the Barter Theater (Thurs.).

Woodstock, N. Y.—*Kind Lady*, with Mary Farrell, at the Playhouse (Thurs.).

Blauvelt, N. Y.—*Blind Alley*, at the Green-bush Summer Theater (Wed.).

Cambridge, Mass.—*Charley's Aunt*, with Sally O'Neil in *Out of the Frying Pan*, at the Brattle Hall (Mon.).

Deal, N. J.—Tryout of *Pearl Harbor*, by Shirland Quin (Wed.).

Dennis, Mass.—*The Bat*, at the Cape Playhouse (Mon.).

Fitchburg, Mass.—*Ladies in Retirement*, at the Lake Whalom Theater (Tues.).

Millburn, N. Y.—*The Chocolate Soldier*, Paper Mill Playhouse (2d week).

New London, Conn.—*Watch on the Rhine*, with Francis Lederer, Bulkeley Auditorium (Tues.).

Passaic, N. J.—Jane Cowl in *Candida*, at the Central Theater (Tues.).

Poughkeepsie, N. Y.—At the Starlight Theater, Pawling, Sat. and Sun.
Carroll in *Lit-* (Mon.).
The Two Mrs. th Beth Mer-

ever, at the

Hand, at the

play program, r (Wed.).

Stamford, Conn.—*Petticoat Fever*, at the Guild Playhouse (Wed.).

Stony Creek, Conn.—*Bird in Hand* (Mon.).

Teaneck, N. J.—One-act play program, Bergen College Barn Theater (Wed.).

72a-1942
Afro-American
Baltimore, Maryland

"Native Son," Starring Canada Lee, to Play Baltimore Theatre for One Week

FEB 14 1942

BALTIMORE.

The local season of legitimate stage production takes on new and added importance with the forthcoming presentation, beginning Monday evening, February 16, and for the entire week, of the sensational Broadway success, "Native Son," at the Ford Theatre. FEB 14 1942

"Native Son" will be offered here by Orsen Welles's Mercury Theatre Productions with its original cast and production as it was presented at the St. James Theatre on Broadway, New York City.

Canada Lee is starred and John Berry and Patricia Palmer are featured in the large company which includes, William David, Rena Mitchell, William Challee, John Randolph, Charles Crisp, Evelyn Ellis, Diana Dustin and more than thirty others.

Based on the novel of the same name by Richard Wright and dramatized by the author in collaboration with Paul Green, the play is an exciting melodrama relating in a swiftly moving series of vividly etched scenes, the journey of a helpless colored youth from the Chicago slums to the electric chair.

Plot of Story

The story of "Native Son" is that of the youth, Bigger Thomas (played by Canada Lee), resenting the prejudice which seems to close most avenues for him, yet afraid of them, giving himself confidence in the world by toting a gun and carrying a knife.

He gets a position as a chauffeur in a wealthy family, is lost in his strange surroundings and accidentally murders the drunken daughter of his employer. The manhunt follows, then the trial and the play ends just before his execution. FEB 14 1942

Orson Welles has treated this stirring story with a bold sweep that makes it exciting theatre. He makes it a study in racial fear, not the primitive fear of Eugene O'Neil's "Emperor Jones," but the fear of the colored American in a complex world he only dimly understands.

The violent and explosive scenes are handled by Welles with his genius for creating atmosphere, for squeezing utmost in drama from every moment.

Memorable scenes are those showing the street corner hangouts; the scene in which Bigger first enters the house in which he is to be employed, and the chase in which Mr. Welles uses the whole theatre with vivid effect.

Asheville N C Citizen
February 7, 1942

Negro Pageant Thrills Crowd Of 1,500 Persons

"This Is My Story," a pageant of the progress of the negro race down through the ages, was presented by an all-negro cast of more than 200 players at the city auditorium last night before an audience of some 1,500 people.

The pageant, written and directed by Miss Edith Russell, told a moving and colorful story of service and of work. From the dark jungles of Africa, filled with wierd superstition and Voodoo arts, the story rolled down through the mystery of ancient Egypt and the great pyramids, the grandeur of the Roman empire and its columns of white marble and the fiery patriotism of the American Revolution that produced the heroes of Valley Forge.

First Scene In Jungles

The first scene was a prologue showing the negro in the jungles of Africa, fighting off the spell of the witch doctor. Following this prologue the first scene proper of the pageant was presented on the theme: "Caesar told me to keep his doorsteps clean."

Laid in ancient Rome, this scene was played in colorful Roman costumes with a brilliant robe of Tyreian purple in the process of being dyed. The principals in this scene were Walter Mapp and Aimee Knox, both of whom had long dialogue parts.

The second scene was at the time of Washington, showing the slaves "shining the boots of Washington."

The third scene, and the most brilliant from the standpoint of costumes, was laid in Egypt, with a group of workers handling stone for the pyramids, and a procession bearing gifts to Pharaoh.

Brogdon Leads Singing

The fourth scene showed workmen making mortar for the Woolworth building. In this scene J. W. Brogdon led the singing of the famous "Water Boy" song.

The fifth scene presented the negro and his "sorrow songs" and featured Mamie Brannum, well known Asheville choral leader and her chorus. This scene was received with great enthusiasm by the audience.

The sixth scene showed the modern nightclub with its version of ragtime and presented several clever singers and dancers. Outstanding in this group was the dancing of Georgette Salter and Leon Hunter in a fast jitterbug number.

The show finale was an epilogue that went back to the jungles of Africa and then showed on a brilliantly illuminated inner stage, the figures of the modern negro answering the call of his country.

Solo Dance Wins Applause

The outstanding performance of the show was given by Stella Jones in a graceful solo dance that had all the polish of a professional act. She received a burst of enthusiastic applause at the conclusion of the number.

The narrative for the entire show was handled by Leo Sheftall in a manner that added much to the success of the show.

A word must be said of the work of Johnnie Logan, young negro, who for several years has been assistant to H. R. Harrington, of the Harrington-Russell organization. With Mr. Harrington out of the city, the entire task of making properties for the show fell on the shoulders of Johnnie Logan. He made roman vases and jars, the boots of Washington, gold ornaments for the dancers, a stone from the pyramid, a Roman plow, and a beautiful model of an African village used as one of the gifts to Pharaoh. All of this showed Johnnie Logan to be a capable stage artist. His skill and care lavished on the properties added much to the color and beauty of the show.

The pageant was given for the benefit of the Shuford clinic.

—C.R.S.

New Masses
New York, N. Y.

THE revival of *Porgy and Bess* (first produced by the Theater Guild in 1935) was greeted with critical fervor by the local reviewers. For a large part these hosannas were justified. The current edition of the Heyward-Gershwin opera is smoother and more mellow than the original. The music has worn well and such old favorites as "Summertime," "It Ain't Necessarily So," "I Got Plenty o' Nuttin'," and "Bess, You Is My Woman Now" were received with the affection befitting an old classic. Indeed several of the critics expressed the opinion that *Porgy and Bess* is the finest cultural representation of the Negro people. It is decidedly not that.

For *Porgy and Bess* is written within the pattern of the traditional operetta, a pattern as rigidly controlled as any scientific formulation. Within this concept, the box-office image of the Negro is maintained intact. He is quaint. He struts, shoots crap, is preoccupied only with love and propitiating the Lord. The plot, of course, is no better than these concepts. Although some of the characters, such as Bess, Porgy, Clara, Jake, Serena, and Maria, achieve a dignity through their singing, there is no characterization, since the operetta strives only for color and spectacle. For this reason there are stretches of dullness despite the lush, ingratiating score.

FEB 10 1942

But if the plotting is burdened by the weight of a dated tradition, the cast certainly is not. From *Shuffle Along* to *Cabin in the Sky*, Negro companies have proved that they can bring a vitality into the theater that gives substance to any production. The cast of *Porgy and Bess* sings and dances with power and authority, from the four-year-old who leads the Orphan Band to the top flight principals. A plot that revealed the aspirations as well as the abilities of the Negro could very easily make *Porgy and Bess* the finest operetta of the American theater.

Many of the original principals are back in the show at the Majestic. These include Anne Brown as Bess, Tod Duncan as Porgy, Harriet Jackson as Clara, Edward Mathews as Jake, Ruby Elzy as Serena, Warren Coleman as Crown, and J. Rosamund Johnson as Lawyer Frazier. The singing of Tod Duncan and Anne Brown is the equal of anything heard on the operettic stage. In "Bess, You Is My Woman Now," this pair enthralled the audience with a poignant, moving duet.

Avon Long, a new Sportin' Life, is the evil spirit who sells "happy dust" or dope to the inhabitants of Catfish Row, the community in the deep south where Porgy and Bess and the others live. He dances with the agility and grace of a virtuoso, and his chief number "It Ain't Necessarily So," is one of the high spots of the show. Two fine bits are produced by Helen Dowdy as the Strawberry Vendor and William Woolfolk as the Crab Man.

FEB 10 1942

JOSEPH FOSTER.

Catfish Row in an Encore

George Gershwin died five years ago; DuBose Heyward a year and a half ago. But last week their folk musical, "Porgy and Bess," was brought to life again on the

Bob Goldby

Sportin' Life and ensemble claim 'It Ain't Necessarily So' . . .

. . . in Cheryl Crawford's production of 'Porgy and Bess'

stage of the Majestic Theater, New York's largest legitimate house (capacity: 1,752). At a special popular $2.75 top price, although a revival, it is the first 3½-star critics' rating for a musical of the season.

The story of Porgy appeared in 1925 as a Heyward novel of Negro low life along Catfish Row in Charleston, S. C. Dramatized two years later by Heyward and his wife, Dorothy, "Porgy" played 367 performances for the Theatre Guild. The touching tale of a crippled Negro wantin' and lovin' and losin' his wanderin' woman fired Gershwin's creative genius.

He went to Folly Beach, S. C., 12 miles from St. Michael's Alley—Heyward's Catfish Row—and turned out more than 700 pages of melody in a single summer. He himself cast the original production, again for the Guild, in 1935. "Porgy and Bess," played 124 performances in New York and more than 100 on the road. The New York critics had trouble classifying Gershwin's work, just as they did upon its first ap-

pearance. It is a little short of opera and a little above musical comedy. But the consensus was that cuts and clarifications had produced a considerable improvement over the original.

Cheryl Crawford, a woman producer, is responsible for the comeback of Catfish Row on Broadway. She cast the original drama for the Guild in 1927. Thereafter with the Group Theater, and then as an independent producer, she experimented in summer stock. Two years ago, directing the Maplewood (N. J.) Theater with John Wildberg, theatrical lawyer, she gained an unprecedented financial success—often grossing as high as $15,000 weekly—with revivals of Broadway hits.

Miss Crawford pulled "Porgy and Bess" out of her straw hat last summer as the final and most successful bill of her season. For more than a year before, she had been gathering together members of the original cast, who were scattered all over the world; one in Australia, three in South America, two in London, many in Hollywood. Todd Duncan, the original Porgy, was making films; Anne Brown, Bess, was giving concerts. The only newcomers in this production are Harriett Jackson, the Clara who sings "Summertime," and Avon Long, as Sportin' Life, who sings "It Ain't Necessarily So."

With Alexander Smallens, who also conducted the first production and who is responsible for the cutting and simplification of the score in the new version, and with Robert Ross, her director, Miss Crawford staged the revival for one week in Maplewood. Its success there—it played to standees all week—prompted the present streamlined production which last week hit the big time. It cost her $18,000; within the first two weeks of its New York run, it will be well in the clear. Thereafter profits for Miss Crawford, Mr. Wildberg, and their associates will be in the neighborhood of $8,000 a week. The only other comparable hit of the season has been the thriller "Angel Street."

New Masses
New York, N. Y.
MAR 3 - 1942

Out of Their Teens

The American Youth Theater arrives on Broadway.

After a lengthy apprenticeship in studios and concert halls, members of the American Youth Theater have assumed all the appurtenances of professional theater. They are listed in Gray's, they show themselves five times weekly in the former home of the Film Art Theater on West 58th Street; and the International Association of Theatrical Stage Employees, Local No. 1, has enfolded the group within its jurisdiction on the grounds that *Of V We Sing,* its new dressed up revue, constitutes competition to Broadway.

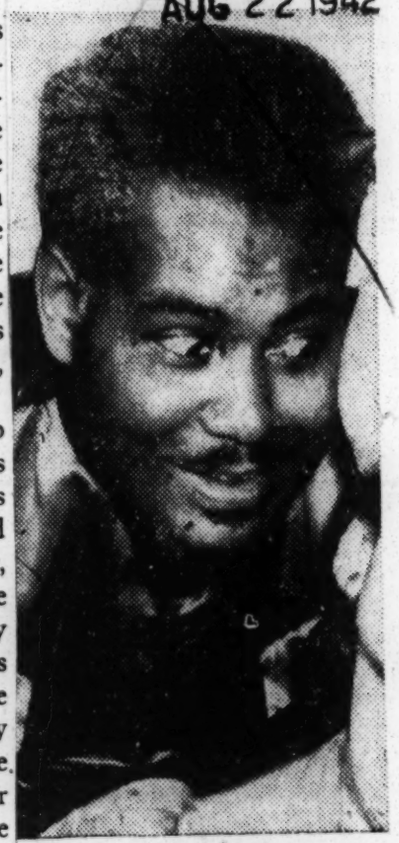
But the important thing is that the group shows a tremendous improvement over its former efforts. The relatively commodious stage is just the thing that was always needed to permit the full release of the cast's energy, and this irrepressible group is quick to take advantage of it. At one point, they not only sing and dance, but give off exuberant whistles in a manner usually associated with the more enthusiastic members of the audience. It may be the new professional facade or it may be the fact that they have worked together for a long period, but whatever the reason, the individual performers move with more confidence, more savoir faire, make the most of their material. Never, for instance, has Betty Garrett sung "Don't Sing Solo" with such charm and competence. "Brooklyn Cantata" is one of the better numbers of the show. Buddy Yarus is at his best in "Mother Love," another old number. Together with Phil Leeds, he reveals a mellowing technique that is a far cry from his early days in the Flatbush Art Theater. Phil Leeds is of course the pride of the troupe, and he appears in a dozen different guises from Hitler to baseball umpire, with a developing style that will some day carry him much closer to Broadway than 58th Street. All the actors are easy to watch, and easy to listen to—Curt Conway, who contributes a sharp professional touch to the company; Letty Stever, who shows a fine sense of comedy; Adele Jerome and Lee Barrie, whose singing and acting are solid props to the entire structure of the revue; John Flemming, the Negro baritone, whose voice is not used often enough; Eleanore Bagley, John Wynn, Robert Sharon, Connie Baxter, and Perry Bruskin—all contribute to make this company the equal of such groups as those in *Pins and Needles* and *Meet the People.* Bruskin, the director, has grown with the company, and the newly [illegible] smartness of the troupe are largely due to his labors.

Joseph Foster.

MAR 3 - 1942

Chicago Defender
Chicago, Illinois
AUG 22 1942

Walks Out!



REX INGRAM

When radio officials handed Rex Ingram his script this week at a Chicago station, he read it, then refused to broadcast, his reason being that the material was an insult to the race. Ingram, who starred in the nationally famous screen and stage play "Green Pastures," walked out of the studio. Reese Williams (white) star of "How Green Is My Valley," concurred with Ingram and also walked out.

72a-1942
Daily World
Atlanta, Ga.
'Native Son'

Halted In N. Y. By Public Pressure

Dec. 8, 1942

NEW YORK.—(SNS)—Richard Wright's celebrated dramatization of Negro life, "Native Son," will close Saturday on orders of Lee Suhbert, theatre operator, who said he wanted to "avoid trouble."

Suhbert said he would inform Walter White, executive secretary of the NAACP, and other colored leaders of the closing.

"Native Son" has been widely acclaimed as a book and stage presentation. Canada Lee is the star of the stage version.

The play is listed in the December 5 issue of the Catholic News as "wholly objectionable." A similar statement was made of "Wine, Women and Song" which closed last week at the Ambassador theatre after the producer, stage manager and company manager were found guilty of presenting an obscene show.

PROTESTS RESTORE 'NATIVE SON' DRAMA

"New York Times"

Lee Shubert Rescinds Closing Order for Play After Meeting of Theatrical Leaders

Dec. 8, 1942

PRODUCERS OFFER HELP

New York, N.Y.

Show, Criticized by Catholic Group, Had Lost Money—Actors Aroused by Order

Censorship of the stage, official or otherwise, suffered a set-back on Broadway yesterday when Lee Shubert, controller and operator of the Majestic Theatre, rescinded his order closing the Negro drama, "Native Son."

"I reinstated the play because of requests by Actors Equity Association, the Dramatists Guild, the League of New York Theatres, and other groups in and out of the theatre," Mr. Shubert said, after he had ordered the closing notice, which would have ended the play's run next Saturday, removed from the Majestic's call-board.

Mr. Shubert's decision came after several organizations had protested to him and to Mayor La Guardia. Seldom has a closing notice aroused so much excitement along Broadway. During the day several persons closely connected with the theatre planned a mass meeting of protest. The plans were dropped, however, after Mr. Shubert capitulated.

Dec. 8, 1942

The decision to continue the play followed a meeting of representatives of the League of New York Theatres, of which Mr. Shubert is a member, Equity, the Dramatists' Guild and the Association of Theatrical Agents and Managers union, at the league's offices, 234 West Forty-fourth Street.

At the meeting Mr. Shubert denied he had ordered the closing of the play, which has been listed as "wholly objectionable" by the Catholic Theatre Movement, "in order to avoid trouble," as quoted in THE NEW YORK TIMES yesterday. He said that he had been partly misquoted in that respect.

Later, in the presence of reporters, he amended the denial to say that he had been "misunderstood."

"NATIVE SON"

A statement issued after the meeting by the league declared:

"At the unanimous request of the meeting Mr. Shubert agreed to withdraw the notice of closing and Louis and George Brandt, producers of the play, immediately agreed to continue the engagement indefinitely.

"The reported plan to close had the effect of bringing numerous objections to the play's closing from organizations and individuals in addition to those of theatre representatives. The position of the last-named was that if 'Native Son' is objectionable under the law it should be closed through the process of law and not voluntarily."

Dec. 8, 1942

When informed of Mr. Shubert's decision, Canada Lee, Negro actor and star of the play, was jubilant. He said last night, however, he would speak in Harlem, as he announced Sunday, against censorship of the play.

Many of Broadway's leading theatrical producers attended the meeting, and several of them offered to underwrite the show, which, it was said yesterday, had been losing money. The management said that last week's gross was $5,700, and not $8,000, as had been reported yesterday.

Among those who were present were Bert Lytell, president of Equity; Elmer Rice, president of the Dramatists Guild; Norman Pincus, theatre operator; Howard Lindsay, producer, actor and author; Russel Crouse, producer and playwright; William Brandt, father of George Brandt, co-producer of "Native Son"; Philip Loeb, an Equity counselor; Vinton Freedley, producer; Brock Pemberton, producer; Alfred Harding, editor of Equity magazine; Rowland Stebbins, producer; James Francis Reilly, executive secretary of the League, and Marcus Heiman, president.

When the meeting was informed that "Native Son" was "losing money"—a total of $1,400 last week, it was said—several of those present agreed to underwrite the production. William Brandt, however, said he would take care of that matter and if he needed help he would ask for it.

Among those who offered financial assistance were Herman Shumlin, Mr. Lindsay, Mr. Crouse and Mr. Rice.

Dec. 8, 1942

While the meeting was being held, Walter White, executive secretary of the National Association for the Advancement of Colored People, wired Mayor La Guardia, after being unable to see him at the latter's City Hall office.

Mr. White said he strongly urged the Mayor to intervene in the closing of "Native Son" which, he said, "is in no way obscene."

Mayor Replies in Telegram

Mayor La Guardia replied by telegraph, according to Mr. White: "I get blamed for everything. It so happens I did not know anything about the closing of 'Native Son' and don't know the reason for it."

Among those who protested the closing of the play was Chapter 24, Local E, State, County and Municipal Workers, a C. I. O. union, which wired Mr. Shubert:

"We urge your immediate reconsideration of closing of 'Native Son.' Your capitulation to reactionary, irresponsible attempts at censorship is indefensible."

George Marshall, chairman of the National Federation for Constitutional Liberties, sent the following telegram to Mr. Shubert:

"National Federation for Constitutional Liberties shocked by your announcement to close 'Native Son' at end of this week. Richard Wright's play has made important contribution to American theatre. Urge you to continue its run. Your closing it following pressure from repressive groups cannot but be interpreted as an attack on the Negro people and a blow to democracy."

Dec. 8, 1942

Meanwhile, Mayor La Guardia agreed to meet an Equity committee at City Hall at 3 P. M. tomorrow to discuss the general stage censorship situation. The Mayor has a plan to "prevent the wrong type of censorship." Mr. Lytell, Paul Dullzell, E. John Kennedy, Paul N. Turner and Alfred Harding will listen to his proposals. Equity, however, cannot commit itself on any plan until the union's council considers the matter.

Resolution Is Passed

At yesterday's league meeting a resolution was passed saying that it was "the sense of the meeting that we are unalterably opposed to political censorship." The meeting referred the question of a plan of self-regulation of theatrical productions to the organizations attending.

Actors, press agents and others interested in the theatre talked yesterday around Broadway of calling a mass protest meeting against the attempts of the city to censor the stage and against Mr. Shubert's "indirect" censorship of "Native Son."

Dec. 8, 1942

While they were talking the heavy hand of the city landed in Brooklyn where, on Sunday, Roman Catholic priests read a letter from Bishop Thomas E. Molloy condemning the "glorification of licentiousness and crime" and, in many instances, referred to the city's drive to "clean up" the stage.

The Star Theatre, a former burlesque house on Jay Street, announced it was closing its doors after twenty-two years. Michael Dadamo, manager, said the decision was reached after a meeting last week with License Commissioner Paul Moss. At present it is offering a show called "Scrambled Legs."

Dec. 8, 1942

Mr. Dadamo said 100 persons would be thrown out of work. He said the theatre was operated by the Lynn Amusement Corporation, which had been offering shows there for four years, and that it had always tried to abide by the suggestions of "censors who come in here every week." He did not identify them.

New York Times
New York, N. Y.

Lee Shubert to Close 'Native Son,' Negro Drama Attacked by Church

12/7/42

Rather than face possible court action and the subsequent closing of another theatre, Lee Shubert on Saturday ordered the closing next Saturday of "Native Son," Paul Green and Richard Wright's drama of Negro life now playing at the Majestic Theatre, it became known yesterday. Mr. Shubert controls and operates both the Majestic and the Ambassador Theatres. The license for the latter was revoked last Friday after officials of "Wine, Women and Song," which was housed there, were found guilty of producing an obscene show.

The closing notice for "Native Son" was posted backstage at the Majestic late Saturday evening. Mr. Shubert was able to bring about the summary closing because of a clause in the contract between himself, as operator of the theatre, and Louis and George W. Brandt producers of the drama's revival which stars the Negro actor, Canada Lee. The notice to the management to close the show was signed by Elias Weinstock, who books the Shubert theatres in New York.

J. J. Leventhal, who is financially interested in the production and who is company manager, said he had no advance warning. Yesterday afternoon he pointed to the ticket racks in the box office which contain tickets for performances through Jan. 2. At a $1.65 top price the play grossed $8,000 last week, which is considered "not bad" in Broadway theatrical circles.

12/7/42

Interviewed in his office above Shubert Alley, Mr. Shubert said, "I did this of my own accord. I wanted to avoid trouble." He denied that any pressure had been brought to bear upon him by Mayor La Guardia, License Commissioner Paul Moss or others interested in "cleaning up" the New York stage.

12/7/42

Canada Lee, who received wide critical acclaim for his acting in the original production and the revival, was incensed. Without identifying the group to which he referred, he said:

"How can an organization catering to fascist principles have enough power in this American democracy to close a play—the only play that has anything to say about the true conditions of Negroes under which they must live and which we are trying to improve?"

Mr. Lee said he was going to call the closing of the play to the attention of Walter A. White, president of the National Association for the Advancement of Colored People; Philip A. Randolph, president of the Brotherhood of Sleeping Car Porters, and Lester Granger, president of the Urban League. He also will discuss the matter at a meeting at the Golden Gate, 142d Street and Lexington Avenue, this evening, at which Councilman Clayton A. Powell will preside.

Fifty Will Lose Jobs

Fifty persons will be thrown out of work by Mr. Shubert's decision, including thirty actors.

"Native Son" is listed in the Dec. 5 issue of The Catholic News as being "wholly objectionable" in the eyes of the evaluators for the Catholic Theatre Movement. Other theatrical productions still on the list are "By Jupiter" at the Shubert Theatre, "Star and Garter" at the Music Box, in which Mr. Shubert has a one-third interest, and "Strip for Action" at the National Theatre, which is controlled by a bank.

Meanwhile, the League of New York Theatres swung into action on the matter of stage censorship when an emergency meeting of its board of governors was called for 2:30 P. M. today. Representatives of Actors Equity Association and the Dramatists Guild will attend. The closing of "Wine, Women and Song" and of "Native Son" will be discussed.

12/7/42

Play Praised by Critics

When "Native Son" was produced first on Broadway on March 24, 1941, it was praised by the reviewers and won the rare four-star designation from Burns Mantle, dean of New York critics. It ran for 114 performances and later was widely seen on the road and on the subway circuit. After its revival on Oct. 23 Brooks Atkinson, drama critic for THE NEW YORK TIMES, now on leave as a war correspondent, wrote:

"The Negro problem is tremendously intricate. But 'Native Son' attacks it from a rational point of view with great understanding and contributes something positive to public thought. Moreover, Canada Lee's acting of the central part is superb. That is why this column hopes that the producers of this popular-priced engagement make enough money to keep 'Native Son' on the stage indefinitely."

It was learned yesterday that "The Damask Cheek," the John van Druten comedy of New York in 1900, now at the Playhouse, which is listed in The Catholic News as "objectionable in part," has eliminated references to the Deity on the initiative of the management after receipt of several letters of protest.

It was also learned that Paul Moss has not replied to two requests by Michael Todd, producer of "Star and Garter," for a definition of what the License Commissioner considers objectionable in a show.

Mr. Shubert said he would apply soon for a new license for the Ambassador.

OBSCENITY IS ATTACKED

Suggestive Shows Are Condemned by Catholic Pastors Here

The drive by the city administration against suggestive stage shows received support yesterday from the churches of the Roman Catholic diocese of Brooklyn when pastors of all the churches within the diocese read a letter to their parishioners from Bishop Thomas E. Molloy condemning thet "glorification of licentiousness and of crime."

Bishop Molloy's letter, sent to all pastors, was devoted to the campaign for clean movies conducted by the Legion of Decency, but many priests, in their sermons at masses, pointedly referred to the city's stage investigation, which resulted last week in the closing of the show "Wine, Women and Song."

12/7/42

Following the suggestion made by the Bishop, they also announced that next Sunday all members of their congregations would be asked to renew their annual pledges to support the Legion's campaign.

The bishop's letter was read during the announcements at masses in the diocese. Later, in sermons, many priests called attention to the city's drive to clean up the stage, and urged their congregations to support this drive. They also contended that increasing vigilance must be maintained by the legion to prevent any "off-colored" motion pictures being exhibited.

Constitution
Atlanta, Georgia

Dec 8, 1942

'Native Son' Is Closed Following Objection

NEW YORK, Dec. 7.—(AP)—"Native Son," the widely-acclaimed dramatization of Richard Wright's story of Negro life, will close Saturday on orders of Theater Operator Lee Shubert, who said he wanted to "avoid trouble."

The play, starring Canada Lee, is listed in the December 5 issue of the Catholic News as "wholly objectionable." So was Wine, Women and Song," which closed last week at the Ambassador theater after the producer, stage manager and company manager were found guilty of presenting an obscene show.

Dec 8, 1942

Shubert said he would inform Walter White, executive secretary of the National Association for the Advancement of Colored People, and other Negro leaders, of the closing.

Broadway Accepts 'Unacceptable'

By BILLY ROWE
(Theatrical Editor)

Mixed Cast Goes Superbly Along in Theatre Guild Show as Alfred Lunt and Lynn Fontanne Head Cast of Mixed Performers

NEW YORK CITY, Dec. 17—A new theatrical god is afoot along Broadway these days. Perhaps on account of the dimout or the upward surge of democracy for all, he isn't even noticed and the production which he hovers around for several hours every night is a decided hit. And there you have the basis of this story, for a

Beck Theatre, Alfred Lunt and Lynn Fontanne who are as traditionally of the legitimate theatre is the adage, "The show must go on," are presenting a mixed cast on an equal footing at "The rate."

Produced by the Playwrights' Company and the Theatre Guild, A the play is by S. N. Behrman, an old theatrical piece which was originally suggested in a play by Ludwig Fulda. The cast, which is predominantly colored, is equalized on every basis and is mixed from the band to the top billing of featured players.

Presented in top roles are Muriel Ellis, Maurice Rahn is always Juanita Hall, Inez Matthews, Wal- ter Mosby and Albert Popwell- Among the others featured are Alan Reed, Lea Penman, Clarence Derwent, Guy Monypenny and Peter Garey, all white, who shared top performance credits over a huge cast of lesser lights.

HOW IT WAS DONE

In an exclusive interview with

Alfred Lunt behind the scenes, artists. The action of the piece the method to this great new was deliberately changed from that has struck Broad- among my favorite actors and I way and disproved the "It can't be done" theory, was discussed as wanted to equalize the matter of factly as if it was some- chance to show it hasn't been done before, your thing that should have been done is real worth in other than the people sing so well. We don't in- accepted forms common to the tend to stop here and will make of sweet people and radio. We did every effort to do so again, not room that has bowed before for years that it to be patronizing, but to utilize greatlings who hit upon the ne, and it's a very the wonderful talent of the Negro differences of race, nobody seems to have race." the addition of the all. It was done With that the Lunts were off democracy in the re on a ten-week for a rendezvous with a packed theatre, and that's like the unveiling body ever said they was happening be- in the theatre. we discovered hovering around Martin Beck Theatre took a hap- py democratic exit, for it can be done.

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New York Times
New York, N. Y.

Lee Shubert to Close 'Native Son,' Negro Drama Attacked by Church

Rather than face possible court action and the subsequent closing of another theatre, Lee Shubert on Saturday ordered the closing next Saturday of "Native Son," Paul Green and Richard Wright's drama of Negro life now playing at the Majestic Theatre, it became known yesterday. Mr. Shubert controls and operates both the Majestic and the Ambassador Theatres. The license for the latter was revoked last Friday after officials of "Wine, Women and Song," which was housed there, were found guilty of producing an obscene show.

The closing notice for "Native Son" was posted backstage at the Majestic late Saturday evening. Mr. Shubert was able to bring about the summary closing because of a clause in the contract between himself, as operator of the theatre, and Louis and George W. Brandt producers of the drama's revival which stars the Negro actor, Canada Lee. The notice to the management to close the show was signed by Elias Weinstock, who books the Shubert theatres in New York.

J. J. Leventhal, who is financially interested in the production and who is company manager, said he had no advance warning. Yesterday afternoon he pointed to the ticket racks in the box office which contain tickets for performances through Jan. 2. At a $1.65 top price the play grossed $8,000 last week, which is considered "not bad" in Broadway theatrical circles.

Interviewed in his office above the Shubert Alley, Mr. Shubert said, discussed.

"I did this of my own accord. I wanted to avoid trouble." He denied that any pressure had been brought to bear upon him by Mayor La Guardia, License Commissioner Paul Moss or others in authority. Mr. Moss, dean of New York critics, to which he retested in "cleaning up" the New York stage.

Canada Lee, who received wide critical acclaim for his acting in the original production and the revival, was incensed. Without identifying the group to which he referred, he said:

"How can an organization catering to fascist principles have enough power in this American democracy to close a play—the only play that has anything to say about the true conditions of Negroes under which they must live and which we are trying to improve?"

Mr. Lee said he was going to call the closing of the play to the attention of Walter A. White, president of the National Association for the Advancement of Colored People; Philip A. Randolph, president of the Brotherhood of Sleeping Car Porters, and Lester Granger, president of the Urban League. He also will discuss the matter at a meeting at the Golden Gate, 142d Street and Lexington Avenue, this evening, at which Councilman Clayton A. Powell will preside.

Fifty Will Lose Jobs

Fifty persons will be thrown out of work by Mr. Shubert's decision, including thirty actors.

"Native Son" is listed in the Dec. 5 issue of The Catholic News as being "wholly objectionable" in the eyes of the evaluators for the Catholic Theatre Movement. Other theatrical productions still on the list are "By Jupiter" at the Shubert Theatre, "Star and Garter" at the Music Box, in which Mr. Shubert has a one-third interest, and "Strip for Action" at the National Theatre, which is controlled by a bank.

Meanwhile, the League of New York Theatres swung into action on the matter of stage censorship through its board of governors was called for 2:30 P. M. today. Representatives of Actors Equity Association and the Dramatists Guild will attend. The closing of "Wine, Women and Song" and of "Native Son" will also be discussed.

Play Praised by Critics

When "Native Son" was produced first on Broadway on March 24, 1941, it was praised by the reviewers and won the rare four-star designation from Burns Mantle, dean of New York critics. It ran for 114 performances and later was widely seen on the road and on the subway circuit. After its revival on Oct. 23 Brooks Atkinson, drama critic for THE NEW YORK TIMES, now on leave as a war correspondent, wrote:

"The Negro problem is tremendously intricate. But 'Native Son' also contended that increasing attacks it from a rational point of vigilance must be maintained by view with great understanding the legion to prevent any "off- and contributes something positive colored" motion pictures being ex- to public thought. Moreover, hibited.

Canada Lee's acting of the central part is superb. That is why this column hopes that the producers of this popular-priced engagement make enough money to keep 'Native Son' on the stage indefinitely."

It was learned yesterday that "The Damask Cheek," the John Druten comedy of New York drawn in 1900, now at the Playhouse, which is listed in The Catholic News as "objectionable in part," has eliminated references to the Deity on the initiative of the management after receipt of several letters of protest.

It was also learned that Paul Moss has not replied to two requests by Michael Todd, producer of "Star and Garter," for a definition of what the License Commissioner considers objectionable in a show.

Mr. Shubert said he would apply soon for a new license for the Ambassador.

OBSCENITY IS ATTACKED

Suggestive Shows Are Condemned by Catholic Pastors Here

The drive by the city administration against suggestive stage shows received support yesterday of democracy in the theatre.

"The entire cast is one group of sweet people and not weaklings who hit upon the expected differences of racial prejudices. The addition of the colored players added something to the music, made it far more interesting. We didn't do this because we love any people more than we do others also contended that increasing vigilance must be maintained by the legion to prevent any "off-colored" motion pictures being exhibited.

Atlanta, Georgia Constitution

Native Son' Is Closed Following Objection

NEW YORK, Dec. 7.—(AP)—"Native Son," the widely-acclaimed dramatization of Richard Wright's story of Negro life, will close Saturday on orders of Theater Operator Lee Shubert, who said he wanted to "avoid trouble."

The play, starring Canada Lee, is listed in the December 5 issue of the Catholic News as "wholly objectionable." So was "Wine, Women and Song," which closed last week at the Ambassador theater after the producer, stage manager and company manager were found guilty of presenting an obscene show.

Shubert said he would inform Walter White, executive secretary of the National Association for the Advancement of Colored People, and other Negro leaders, of the closing.

Broadway Accepts 'Unacceptable'

By BILLY ROWE
(Theatrical Editor)

Mixed Cast Goes Superbly Along in Theatre Guild Show as Alfred Lunt and Lynn Fontanne Head Cast of Mixed Performers

NEW YORK CITY, Dec. 17—A new theatrical god is afoot along Broadway these days. Perhaps on account of the dimout or the upward surge of democracy for all, he isn't even noticed and the production which he hovers around for several hours every night is a decided hit. And there you have the basis of this story, for at the Martin Beck Theatre, Alfred Lunt and Lynn Fontanne who are as traditionally of the legitimate theatre as the adage, "The show must go on," are presenting a mixed cast on an equal footing in "The Pirate."

Produced by the Playwrights' Company and the Theatre Guild, the play is by S. N. Behrman, an old theatrical piece which was originally suggested in a play by Ludwig Fulda. The cast, which is predominantly colored, is equalized on every basis and is mixed from the band to the top billing of featured players.

Presented in top roles are Maurice Ellis, Muriel Rahn, Juanita Hall, Inez Matthews, Walter Mosby and Albert Popwell. Among the others featured are Alan Reed, Lea Penman, Clarence Derwent, Guy Monypenny and Peter Garey, all white, who shared top performance credits over a huge cast of lesser lights.

HOW IT WAS DONE

In an exclusive interview with Alfred Lunt behind the scenes, the method to this great new madness that has struck Broadway and disproved the "It can't be done" theory, was discussed as a matter of factly as if it was something that should have been done long before.

A tall, striking man, who has spent most of his years before the spotlight, Mr. Lunt never fails to draw himself up to his fullest height when the theatre is mentioned. It could be an action set to give his words reverence, it might be out of the great love he has for the profession, or it could be the move of a man who is always the actor. Be what it may, his words to us in the brightness of a dressing room that in its day has bowed before great actors and actresses who came to glory in the spotlight of its stage, made good dramatic sense.

WANTED COLORED

"We did what we did because we wanted to play with colored artists. The action of the piece was deliberately changed from Spain to Santo Domingo for that reason," he said. "For once I wanted to equalize the part of the race, give it a chance to show its real worth in other than the accepted forms common to the stage, screen and radio. We did it after hearing for years that it couldn't be done, and it's a very funny thing, nobody seems to have noticed it at all. It was done without fanfare on a ten-week tour and nobody ever said they disliked what was happening before their eyes, but accepted it more or less like the unveiling of democracy in the theatre.

"Richard B. Harrison was among my favorite actors and I have cooked and served supper for Paul Robeson," said Mr. Lunt. "This is great fun, we wonder why it hasn't been done before, your people sing so well. We don't intend to stop here and will make every effort to do so again, not to be patronizing, but to utilize the wonderful talent of the Negro race."

With that the Lunts were off for a rendezvous with a packed theatre audience and that god that we discovered hovering around dimmed-out Broadway and the Martin Beck Theatre took a happy democratic exit, for it can be done.

'Native Son' Goes On: Public Protest Saves It

The Daily Worker

By EUGENE GORDON

"Native Son," Richard Wright's probing drama of Negro life, will NOT be removed from the stage this coming Saturday. Dec. 8, 1942

The office of Lee Shubert, owner of the theatre which houses "Native Son," told the *Daily Worker* late yesterday that "public opinion" was responsible for the fact that this great play would go on.

RICHARD WRIGHT

This "public," whose opinion the Shubert interests said brought about continuance of "Native Son," was shocked to read in yesterday morning's papers that the Paul Green-Richard Wright dramatization of the 1940 best seller would be removed from the Majestic Theatre at the close of next Saturday's performance.

A New York Times story said Mr. Shubert was closing "Native Son" "rather than face possible court action and the subsequent closing of another theatre," after having been forced to shut down the Ambassador, at which "Wine, Women and Song" had been playing.

Announcement that the order to stop the play had been canceled came by phone from the Shubert Theatre Corporation, 225 W. 44th St., at the end of the briefest and bitterest fight against reaction Broadway and the theatrical profession had waged this generation. The person at the Shubert office who gave the information on the phone withheld his name. Dec. 8, 1942

"Is it true that the order to close 'Native Son' has been canceled?" he was asked.

He disappeared for a minute to consult with somebody in the office. He returned to say that it was true.

"Does that mean," he was asked, "that 'Native Son' will continue after next Saturday?"

He said it did. Asked when and why that decision had been reached, the Shubert spokesman said it had occurred at a meeting of the New York Theatre League that afternoon. As to why, he said that "public opinion demanded that the play go on."

The Daily Worker learned from other sources some details of what was said at the Theatre League meeting. Some 30 delegates were present from the League of New York Theatres, the Dramatists Guild, Actors Equity and other theater organizations. The room seethed with indignation at this latest attempt by "certain sinister forces" to drive progressive drama from the New York stage.

Most of the delegates insisted that closing "Native Son" would set a bad precedent. Pointing to the mounting pile of telegrams on the table before them, wires of protest from trade union and Negro organizations, speakers objected strenuously to removal of the play. They told Lee Shubert that if he gave in to these "repressive groups" now he would be making them stronger and bolder and more difficult to deal with later. Dec. 8, 1942

Among those who argued thus, according to report, were Elmer Rice, Herman Shumlin and Howard Lindsay.

Mr. Shubert is said to have replied that he had been misunderstood and misquoted. He had never said he would close up "Native Son." He had said, however, that the play "wasn't doing so well" and that, since he needed a theatre for "My Sister Eileen," he might as well take the Majestic, where the Green-Wright drama was playing. Besides, Shubert is said to have added, he "might get into trouble, anyway," if he didn't close "Native Son."

The only report from that meeting which has been definitely confirmed is that several speakers, resenting this latest attack on progressive plays, named the Catholic Theatre Movement as the spearhead. The Catholic Theatre Movement is known to have listed "Native Son," along with "By Jupiter," "Star and Garter," "Strip for Action" and "Wine, Women and Song" as "wholly objectionable." The last named production was found guilty in the Court of General Sessions last week of being "obscene."

Indignation rose swiftly following early morning reports that the best drama of Negro life ever seen on Broadway was about to be shelved as "wholly objectionable." The substance of thousands of protests that began immediately to pour into the Shubert offices was: "Wholly objectionable to whom?"

A wire from George Marshall, chairman of the National Federation for Constitutional Liberties, is typical of thousands sent to the League of New York Theatre meeting: Dec. 8, 1942

"We are shocked by your announcement to close 'Native Son' at the end of this week. Richard Wright's play has made an important contribution to the American Theatre. We urge you to continue its run. Your closing following pressure from repressive groups cannot but be interpreted as an attack on the Negro people and a blow to democracy."

The following were among a score of persons who expressed themselves to the Daily Worker as positively opposed to the closing of "Native Son": Dorothy Funn, Negro Labor Victory Committee; Canada Lee, star of "Native Son"; Edward Strong, field representative, National Federation of Negro Youth; Henry W. Pope, secretary, Committee on Negro Welfare, Welfare Council, and secretary of the City-Wide Citizens Committee on Harlem.

New York Age
New York, N. Y.

Halting Of "Native Son" Thwarted By Protests Of People

Dec. 12, 1942

They tried to knife democracy in the greatest city of the Empire State last week, but the power of the voice of the people was so great that it didn't work.

The forces of Law and Order—with capitals—in the City of New York, having embarked upon an all-out holy crusade against gambling, bingo and stage presentations, Lee Schubert, operator of the Ambassador Theatre, late home of the gone-but-not-forgotten "Wine, Women and Song," got cold feet about the Majestic Theatre where Canada Lee is currently starring in "Native Son."

To a startled New York on Sunday, Schubert broadcast the announcement that, as of Saturday, December 12, the Negro drama adapted from a famous book by Richard Wright, would close. Schubert said he had informed producers George and Harry Brandt that their production must leave the Majestic. He said that this action was purely voluntary and not in the least the result of pressure from City Hall or Commissioner Moss of the Department of Licenses. Dec. 12, 1942

No sooner had the Schubert statement reached the public than the protests began to register.

Canada Lee who portrays the blind, unreasoning rage of "Bigger Thomas" onstage, was none the less gentle in his expressed anger. Blaming wholly and solely an announcement of the Catholic Theatre Movement, rating the show "indecent," Lee declared:

"How can an organization catering to fascist principles, be so strong as to interfere with the only play which tells the true story of the hopes and struggles of a race?"

Native Son's star travelled uptown Monday night to a Golden Gate rally of Harlemites to publicly protest the closing which would throw fifty people, most of them Negroes, out of work and suppress the powerful pro-Negro propoganda contained in the play. Lee [illegible] to mobilize the National Association for The Advancement of Colored People. National Urban League and March On Washington Movement into immediate action if the producers were forced to go through with the closing.

In addition to this, the Theatre League Governors, Dramatist Guild and Actors Equity, holding meetings Monday immediately after the announcement, decided to defend to the last ditch any consorship attack on the city's dramatic productions. Dec. 12, 1942

Schubert, moved by the protests and feeling strengthened by the backing of the important actors organizations, revoked his order on Tuesday, explaining that it had been a last resort as he did not wish to risk losing the license for the Majestic as he had for the Ambassador with the closing of producers state, despite 'interference from any pressure group."

It was revealed that dozens of "Wine Women and Song." by the Negro organizations and labor city's courts.

Producers of "Native Son" deolic ban on the play that they closing. 12/12/42

manly replied in face of the Cath- unions had protested the proposed "consider Richard Wright's work So the attempt to stab democan important human document, racy in this city last week, failed which is in no sense, offensive." because the power of the voice of They are willing to make an issue the people was too great. of the show's continuance, the

Kansas City Call
Kansas City, Mo.
A Social Document
DEC 18 1942

Will Not Close 'Native Son' As Shocked Theatre World Protests

NEW YORK.—(ANP)—"Native Son," the Richard Wright - Paul Green version of Wright's best-selling novel, did not close Saturday as announced early last week, and will continue in its Broadway revival indefinitely after an order for its ban was rescinded following one of the most vigorous storms of protests by producers, writers and other groups ever known to Broadway.

The drama of Negro life in Chicago, starring Canada Lee, faced an untimely end for several days after it was branded "wholly objectionable" in a recent issue of The Catholic News. The controversy which this labeling engendered brought out the question of dramatic censorship and incited hasty action by persons interested in the theater.

Continuation of the engagement of Native Son by Lee Shubert, controller and operator of the Majestic theater where the play is staged, and William Brandt, owner of the show, came after protests of Shubert's closing order, which went up on the theater's call-board on Saturday, by Actors Equity association, the Dramatists guild, the League of New York Theaters, and other groups. Rescinding of the order followed a meeting of representatives of these organizations and the Association of Theatrical Agents and Managers union, at the league's offices.

Unanimous Request DEC 18 1942

At the meeting Mr. Shubert denied that his closing order was the result of the play's listing by the Catholic Theater movement as wholly objectionable. He had been quoted as saying he was closing the show "in order to avoid trouble."

A statement issued by the league after the meeting read:

"At the unanimous request of the meeting Mr. Shubert agreed to withdraw the notice of closing and Louis and George Brandt, producers of the play, immediately agreed to continue the engagement indefinitely.

"The reported plan to close had the effect of bringing numerous objections to the play's closing from organizations and individuals in addition to those of the ater representatives. The position of the last-named was that if Native Son is objectionable under the law it should be closed through the process of law and not voluntarily. DEC 18 1942

Canada Lee, who upon notification of the closing order had declared that he would protest to Walter White, secretary of the N. A. A. C. P., A. Philip Randolph, originator of the March on Washington movement, and Lester Granger, president of the Urban League, stated his gratification at cancellation of the order. He said, however, that h would keep his appointment to speak at a Harlem mass meeting on the issue. DEC 18 1942

Many of Broadway's leading theatrical personages attended the protest meeting, and several of them offered to underwrite the show if the closing came as the result of lack of funds. The management admitted, however, that the show was grossing about $5,700 a week. Among those at the meeting were Bert Lytell, president of Equity; Russel Crouse, producer and playwright; Vinton Freeley, producer; Elmer Rice, president of the Dramatists guild; Howard Lindsay, producer, actor and author, and Norman Pincus, theater producer. Among those offering financial assistance were Herman Shumlin, Mr. Crouse, Mr. Rice and Mr. Lindsay.

Walter White, upon learning of the closing order, wired Mayor LaGuardia, strongly urging him to intervene in the banning of Native Son, which he said was "in no way obscene." Mayor LaGuardia's reply read:

"I get blamed for everything. It so happened I did not know anything about the closing of Native Son and don't know the reason for it."

The mayor agreed to meet with an Equity committee to discuss the general stage censorship situation, and to present a plan to prevent the wrong type of censorship. DEC

Announcement Shocks

Among telegrams received by Mr. Shubert was one from the National Federation for Constitutional Liberties which read:

"National Federation for Constitutional Liberties shocked by your announcement to close Native Son. Richard Wright's pla has made important contribution to American theaters. Urge you to continue its run. Your closing it following pressure from representative groups cannot but be interpreted as an attack on the Negro people and a blow to democracy."

On Sunday following Mr. Shubert's closing order, Roman Catholic priests were said to have read a letter from Bishop Thomas E. Molloy condemning the "glorification of licentiousness and crime" and including several references to the city's drive to "clean up" the stage.

Fifty persons, including 30 actors, would have been thrown out of work had Mr. Shubert's order stood. it was revealed.

Peoples Voice
New York, N. Y.

Fascism Hits 'Native Son,' Star Charges

Dec 12, 1942

Charging a "pressure organization with fascist tendencies" with forcing the management of the Majestic Theatre to post a closing notice for *Native Son*, the Richard Wright-Paul Green play about underprivileged Negroes, Canada Lee, star of the opus, promised 4,500 people at the Golden Gate Monday night that a fight would be waged to see that the play remained on Broadway. Said Lee, "There are some people who are afraid that if *Native Son* continues to run, someone might help Negroes."

At the close of Lee's speech, part of a program sponsored by The People's Committee to sum up the "gains, losses and future of the Negro since the attack on Pearl Harbor," Rev. Adam Clayton Powell, chairman of the meeting, read telegram to the audience which aid that Lee Shubert, owner of the Majestic Theatre, had decided to let the play continue "as long as business warrants."

PRESSURE DENIED 12/12/42

It was revealed later that on Monday afternoon a joint meeting of representatives of Actors' Equity, the Dramatists' Guild and the League of New York Theatres had decided to let the play continue to show that no pressure had been brought to close the drama.

Monday morning's *Times* quoted Shubert as saying, "I did this (close the show) of my own accord. I wanted to avoid trouble." Shubert later denied making the statement.

Native Son was one of five shows listed by the Catholic Theatre Movement as "wholly objectional," along with *Wine, Women and Song*, which was ordered closed by the courts last week.

CALLED HUMAN DOCUMENT

The producers of *Native Son*, Louis and George Brandt, declared that they felt that Richard Wright's play was "an important human document and in no sense offensive."

In his speech Monday night, Canada Lee wondered aloud if the organization that demanded that the play close were offended because a Negro accidentally strangles a white woman in one of the scenes. He also said *Native Son* is the only play which portrays the life of Negroes as they really are. . . . Instead of condemning *Native Son*, let those who feel offended do something to rid the world of the Bigger Thomases.—KJ.

72b-1942
The Daily Worker
New York, N. Y.

Success and Clifford Burdette: Negro Radio Impresario at 27

JAN 20 1942

Works in Store To Earn Funds For WNYC Feature

By James Morison

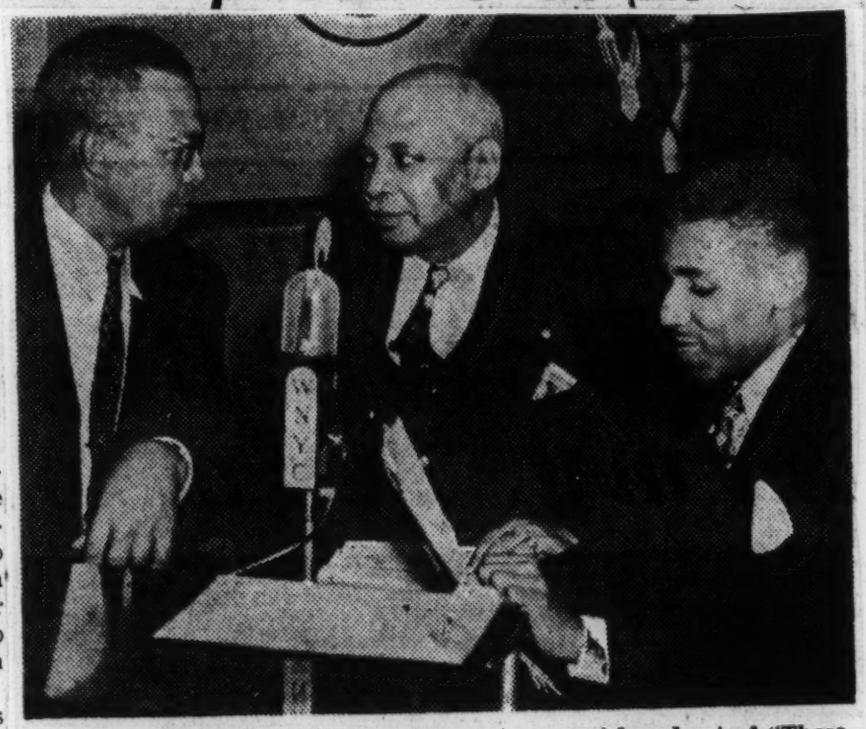
Success stories are only too rare today, but Horatio Alger, if he were alive, might well be composing a new novel based on the career of Clifford Burdette. It would be a tale of persistency, of hard work in the face of adverse circumstances. And because Clifford Burdette is a Negro born and raised in the Deep South of Georgia, it would be another glittering example of heroic Negro will to succeed against odds which might defeat the average man.

The will to succeed illuminates the careers of Joe Louis and of Richard Wright, both of whom came out of the semi-feudal states of the Southland. Clifford Burdette has not yet attained such fame as theirs. But he is well on the way.

Although he is a Negro, and although he is poor working his full eight hours daily as a salesman in a Fourteenth Street silk store, he produces and personally presents a weekly radio program on WNYC each Sunday afternoon at four. This in itself is a great achievement, but the character of his program, indeed its very title, "Those Who Have Made Good," indicate its unusual quality.

For Burdette has found a way not only to express himself, but to express the determination of his own people, the Negro people, to win complete equality in America by defeating discrimination and by counteracting the efforts of the Negro-haters. JAN 20 1942

Great figures in the contemporary life of the Negro people have appeared on Burdette's program during the 36 weeks of its life on WNYC. Canada Lee, Noble Sissle, W. C. Handy, Dean Dixon, Count Basie, the Charioteers, the Golden Gate quartette, Musa Williams, Reginald Beane, Georgette Harvey, Lieut. S. J. Battle, and many noted Negro personalities have been presented. Recently he produced a review of Negro achievements in 1941, an impressive record of advances made during the past difficult period. Working in cooperation with the National Association for the Advancement of Colored People, he has acted as a sounding board for the democratic will of progressive Americans, who see in discriminatory practices against Negroes a form of domestic Hitlerism which must be eradicted if the United Nations of the world are to defeat the aims of Axis aggression.



Seated around WNYC's microphone at a recent broadcast of "Those Who Have Made Good" is the program's young director, Clifford Burdette, at the right; composer W. C. Handy in the center, and on the left, James H. Hubert, New York secretary of the Urban League.

The mere creation of such a program would be a triumph for any person. That Clifford Burdette should have accomplished it is, however, more than a small miracle. He's only 27 years old, born in the heart of the South, in Atlanta, Ga. "My parents were poor," he says, "but they were determined that I should have an advanced education so that I might help other Negroes of my own and future generations. They implanted this idea in my mind, and I have never forgotten their ambitions for me. JAN 20 1942

"During my school days in Georgia, I became the boy soprano of the school glee club, traveling all over the state reciting poems based on the Negroes of the South. When I was only eight years old, I owned my own radio, buying it with money I earned selling newspapers. It was a crystal set but it was good enough for me to hear the voices of Paul Robeson, Roland Hayes and other great Negro singers.

"One day I heard Lawrence Tibbett sing on the air. I remembered this experience some time later when I read in the newspaper that Mr. Tibbett was coming to Atlanta and that a wealthy citizen was looking for a group of Negro boys to sing spirituals for him. I managed to get the opportunity for our glee club and after we sang for him, Mr. Tibbett told me that he was much impressed and would be glad to help me personally if the occasion should arise." JAN 20 1942

Two years later, the baritone again visited Atlanta. Clifford met him at the station and carried his bag to the hotel. "I had another program arranged for him, and he was delighted with it. He again offered to help me and later, after I had studied drama and music and had passed through high school, I kept his promise in mind. I worked my way through Moorehouse College for a year, sometimes going without meals. Even when I was forced to quit college, I continued to study dramatics. With the coming of WPA, I tried to get on a theatre project, but there was no provision in Georgia for Negroes, and I was assigned to digging ditches instead.

"A year later I managed to escape from Georgia by taking a job selling a soft drink. My friends helped me by purchasing this drink from me. One day I visited a theatrical agency to sell the agent some of the drink. I overheard a remark that a band was about to travel north to New York. I asked the agent for a job with the band. At first he refused, but I was persistent and he finally made arrangements to take me along. JAN 20 194

Burdette arrived in New York without money. He slept in a park on his first night in the metropolis. One day he looked up Lawrence Tibbett, who helped him substantially, not only with money, but by introducing him to important persons in the professional field. Other friends came to his aid, people he had met in Atlanta.

"Eventually," he relates, "I got a job as a stock boy in the silk store and later as a salesman. Soon I was able to get auditions on the air, and finally to sing, in broadcasts. From that point it was increasingly easy to find a way to keep my faith with my parents' wish, that I do something to help my own people. I induced WNYC to let me experiment with an interview program, and finally the NAACP sponsored it. Today it is a popular feature with Negro and white listeners. wherever WNYC is heard." JAN 20 1942

"My main desire," Burdette says, "is to help other Negroes to obtain recognition in the fields of drama and music."

Production of "Those Who Have Made Good" is entirely in Burdette's hands. He arranges all details of the program, rehearses it and acts as master of ceremonies, work which costs money and for which he himself must pay, with the result that sometimes he has been forced to make personal sacrifices in order to keep the program on the air. "But I am happy to give what I can," he declares, "for my program is dedicated to the progress of the Negro people, to acquaint all of America with our achievements, and to promote the cause of true democracy in the United States. Today when we have the opportunity of fighting for liberty for all in every part of the world, I feel I am doing my bit to make America stronger and more united as it prepares for victory."

New York Times
New York, N. Y.

State Senate Greets Robinson

Special to THE NEW YORK TIMES.

ALBANY, Jan. 20—Bill (Bojangles) Robinson, Negro tap dancer, was the guest of Lieutenant Governor Poletti today at the Senate session. Introduced from the rostrum by Mr. Poletti as "a unique artist and a great American," Mr. Robinson was applauded by the Senators. Mr. Robinson is appearing in a vaudeville show at a local theatre. JAN 21 1942

Roanoke, Va., Times
January 11, 1942

NEGRO HOUR NOW IN ITS FIFTH YEAR

Wings Over Jordan on WDBJ at 10:30 A. M.

Columbia's sustaining program, "Wings Over Jordan," begins its fifth year on CBS with the broadcast today from 10:30 to 11 a. m.

Begun July 11, 1937, as a local Cleveland program—known as the "Negro Hour"—"Wings Over Jordan" became a network show January 9, 1938. It has been heard continuously ever since.

Originator and narrator is the Reverend Glenn T. Settle, pastor of the Gethsemane Baptist church, Cleveland, who brought his church choir to the studio of WGAR for the first program in 1937. Many members of this original choir continue which he has arranged and introduced many Negro folk tunes in the past three years.

In addition to the broadcasts, the choir has given over 250 concerts with an average attendance of 2,000 persons in the United States and Mexico. More than 300 churches have sponsored concerts by the singers.

In addition to broadcasting music by the choir, the Reverend Mr. Settle invites a leader in religious or professional fields to be guest speaker on each program, a policy intended to promote better understanding of the Negro in the United States.

Worth Kramer, one-time program director of WGAR, resigned his position there to conduct the choir, for to sing on "Wings Over Jordan."

Journal and Guide
Norfolk, Virginia

Record Shows Great Gains Made During Past Year; War Makes Future Question-Mark

JAN 3 - 1942

Writer Reviews Accomplishments of Negro Stage, Screen, and Radio Stars; Sees Trend Toward More Democracy

JAN 3 - 1942

By EDGAR T. ROUZEAU

This is stock-taking time for all of us, but particularly so for the stars of radio, stage and screen. The sand is ebbing from the hour glass, racing away with life, as it were, bringing that much closer the hour of reckoning when that inexorable collector of our years, Father Time, will be around for another installment.

Those who earn their livelihood near the footlights and at the microphone are more conscious of this annual turnover of the calendar than any other group of workers. Age, the mortal enemy of figure, voice and beauty, counts heavily against them. They are strictly at the mercy of a fickle public. Success is hard to achieve and very fleeting, and an opportunity once kicked around may be years returning.

Because of the above enumerated reasons, this time of the year brings a touch of nostalgia for those who have enjoyed distinction, honor or prosperity during the past twelve months, as well as hope and expectation for those who have been beset by reverses and misfortunes and for those who were ignored completely by opportunity.

THE RECORD LOOKS GOOD

None of us can see far enough ahead to tell what effect the current war will have on the American theatre, and what part the Negro will be allowed to play in it when the strife is over. But fortunately, we do have the records of most of our greats of radio, stage and screen, and from these records any careful observer may gleam a trend towards a more democratic distribution of honors and rewards.

Following is the year's record:

FLOURNOY MILLER—After a long period of mediocre successes and dimming popularity, Miller finally landed a contract on the coast, writing the script for the nationally famous Amos and Andy series.

TO FRONT BAND

BILLIE HOLIDAY — Announced she would try her hand fronting a band a la Fitzgerald—formation of the small combination now under way.

FRANK WILSON—Enacting an important role in an important show on Broadway: "Watch on The Rhine."

ANN WIGGINS BROWN—Played the leading role of the sensational "La Belle Helene," one of the few colored shows to tour the Strawhat Circuit.

HORACE HENDERSON — Gave the world a start when he introduced the first all-sweet band featuring former top notchers from "hot" bands.

GREAT ACTOR

CANADA LEE — Acclaimed as America's leading actor for his work in "Native Son;" also appeared on numerous radio programs and played the summer circuit.

LAWRENCE WHISONANT—Youthful baritone and graduate of School of Music, sang bass role of Beethoven's 9th Symphony over NBC Network with Leopold Stokowski.

LOUIS ARMSTRONG — Celebrated his 25th anniversary as an orchestra leader and drew the leading role of a motion picture based on his life, being produced by Orsen Welles.

GEORGETTE HARVEY— Played summer stock in "The Male Animal" along with constant radio work.

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MAKES COMEBACK

HELENA HORNE—Made a comeback and changed her name from Lena to Helena—mistress of ceremonies at Cafe Society and star of radio show, "Strictly from Dixie."

JAMES J. JOHNSON — Premiere of his "Harlem Symphony" in South America by the Brooklyn Civic Orchestra.

JIMMIE LUNCEFORD — Made his first movie, "Blues in the Night."

UNA MAE CARLYLE—Shot into prominence over night by her recording of "Walking By The River," her original, and was engaged by the Hotel Edison throughout the summer as featured soloist of a trio.

KITTY MURRAY—Singer and comedienne, introduced by Eddie "Rochester" Anderson in his summer show that toured the country. Landed feature role in Broadway success, "Sons O' Fun."

DOROTHY MAYNOR—Continued sensational rise and opened her season with two performances with the Philadelphia Symphony.

LIONEL HAMPTON — Struck out on his own with a large band and acclaimed new band of the year.

"FATHER OF BLUES"

W. C. HANDY—Published his autobiography, "Father of the Blues," and was honored by the flicker, "Birth of the Blues."

MAXINE SULLIVAN — Appeared as guest soloist on the Ford Symphony Hour, marking the first time a colored artist has sung popular music on the program.

NOBLE SISSLE — Appointed member of board of directors of Camp Shows, Inc., head of the colored unit of Camp Shows, Inc., member of the board of Soldiers and Sailors Morale Committee in Washington and chairman of entertainment committee of Harlem Recreational Center for Negroes in Active Service.

CY OLIVER—Ace arranger of Jimmie Lunceford band hired by band leader Tommy Dorsey to head his staff of arrangers, and has made vocal and instrumental recordings with Dorsey.

SURPRISE ACTRESS

ETHEL WATERS—Surprised everybody with her expert histrionics in "Mamba's Daughter" and "Cabin in the Sky," both of which played on the coast to capacity audiences.

EDDIE "ROCHESTER" ANDERSON—Still the idol of stage, screen and radio—general consensus of opinion that he "stole" his most recent movie, "Birth of the Blues."

DEAN DIXON—Youngest and only Negro conductor to direct the NBC Summer Symphony, also led the NYA Symphony on numerous occasions.

FIRST QUIZ SHOW

CAB CALLOWAY—Still held his own with top notchers and became the master of ceremonies of the first all-colored quiz program, "Cab Calloway's Quizzicale."

MURIEL RAHN—Acclaimed the concert find of the year. Out of relative obscurity in the concert field, was accepted as member of the Opera Group of the National Orchestral Association, after having competed with 250 whites for the honor.

JAN 3 - 1942

PATRIOTIC SONG

ANDY RAZAF AND EUBIE BLAKE—Composed the stirring "I Am An American, Too."

DUKE ELLINGTON—Starred in, and wrote the music for "Jump For Joy," musical presented on the coast last summer and still running.

ROY ELDRIDGE, "HOT LIPS" PAIGE AND SID CATLETT—Each landed job as featured instrumentalist with all-white bands: Gene Krupa, Artie Shaw and Benny Goodman, respectively.

DeLand Fla Sun News
March 28, 1942

'Prayer Warriors' Go On Air Over Various Stations During Sabbath

A campaign is being launched by a group of Christian leaders to enlist 10,000 "Prayer Warriors" to pray for victory for our nation and the forces of righteousness, and for a nationwide revival. In addition to the printed page, those behind the movement are putting on a series of non-sectarian, evangelistic programs over a number of radio stations. Arrangements have been made this week for Radio Station WSUN, St. Petersburg, to join the network of stations on Sunday, March 29th, and to broadcast the "Praying For Victory" programs each Sunday at 5:30 p. m.

According to the statement of the Rev. E. J. Daniels, pastor of the First Baptist Church, Fort Pierce, Fla., and director of the campaign, the purpose of this effort is: "To call America back to God, the Bible the Churches, and to enlist thousands in a united 'Praying for Victory' movement. America needs Christ for this crisis. She must have revival or ruin, Christ or chaos! These programs are planned and presented to bless the multitudes of all chuches and of no church at all."

Timely messages are delivered on each broadcast. The first message Sunday will be the Bible answer to this question: "Why Doesn't God Put a Stop to This War?" Others will be equally interesting. The Music for the series is said to be about the best on the air Old-fashioned gospel hymns are sung by the Glee Clubs of John B. Stetson University, DeLand, Negro Spirituals are sung by a famous Negro Choral Club. The Campaign has their own "Radio Revival" quartette that is said to be second to no singers on the air.

The programs are only 15-minutes long, but as much is put into this period as is generally presented in a one-hour religious program. No appeals for funds are made. No one working with the organization receives anything for their work. Everyone is invited to tune in, tell others, and pray.

7/2/1942

Kansas City Call
Kansas City, Mo.

New Orleans Radio Airs 'Wings' to Nation But Not to Local Folk

MAR 28 1942

NEW ORLEANS. — Although the famous "Wings Over Jordan" choir used the facilities of radio station WWL Sunday, March 22, for its regular weekly broadcast, Negroes and other interesting radio fans of this city were not able to tune them in, due to the discriminatory policy of this station.

MAR 28 1942

DO NOT CARRY PROGRAM

Station WWL does not carry this program and would not vary from the custom even to carry it on the one Sunday when the program originated in New Orleans and when a New Orleans speaker, A. W. Dent, president of Dillard university, was to appear.

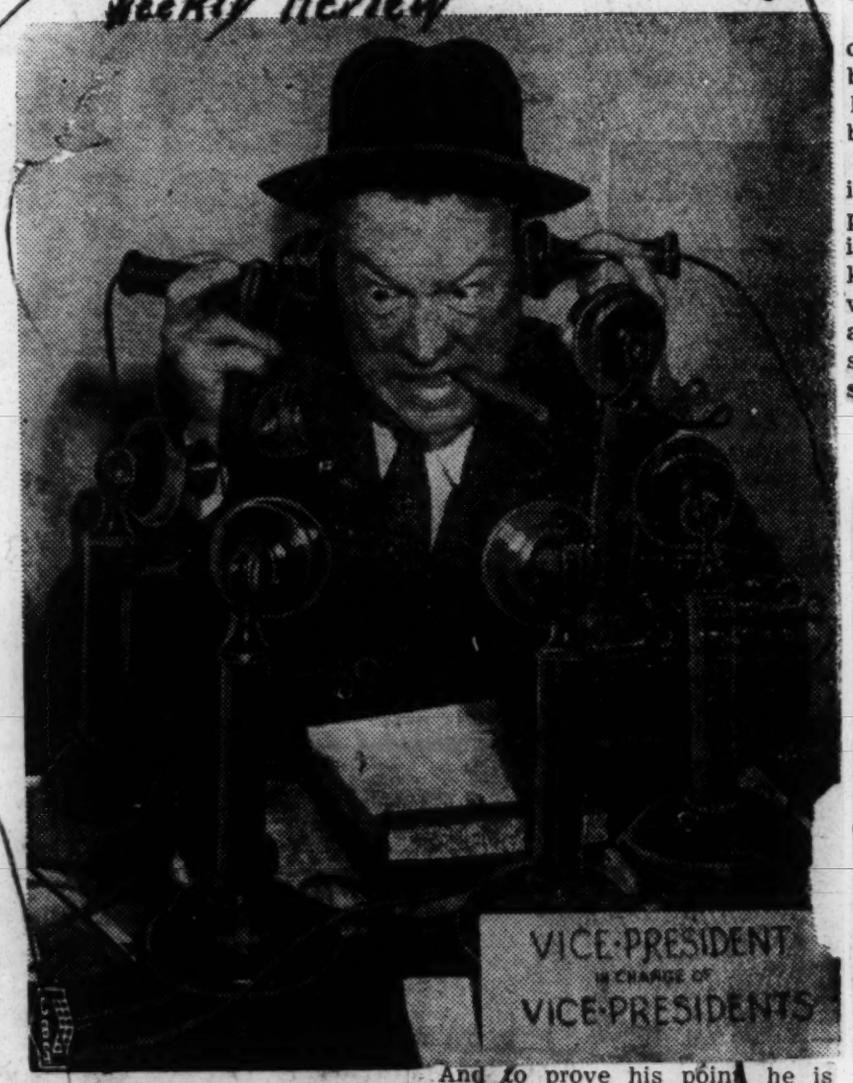
About two years ago WWL carried the program, but on one occasion it abruptly cut into the middle of an address of one of the guest speakers. At that time, Negroes who called up the station to find out why the program was cut were told that it was due "to technical difficulties over which we have no control."

PROGRAM CUT MAR 28 1942

The following Sunday the program was again cut, and upon inquiry of the station, the management stated it was acting under orders of the officials of station WWL. A delegation of Negroes called upon the manager of the station to try to iron out the difficulties and were advised that the addresses were objectionable and were of a controversial nature. Local leaders and protestants could do nothing to change the prejudicial attitude of WWL.

Alabama Negro Girl With Fred Allen

Weekly Review



Fred Allen Seeks Student Stars

Weekly Review

Fred Allen, America's greatest exponent of repartee and satire believes that the colleges of today are cradling the entertainment stars of tomorrow.

And to prove his point he is calling upon the student body of Tuskegee Institute to furnish a guest star for his Columbia network (Texaco Star Theater) broadcast of Sunday May 3rd.

The winner, in addition to a free trip to New York ,is to receive a $200 cash award for his or her appearance on the program.

In conducting his talent quest, the noted comedian makes an emphatic point of the fact that neither the student nor his school is to be connected with any commercial enterprise.

Individual auditions are to be held by students under faculty supervision. Three finalists are to be selected by this process.

The finalists are then to be heard in a special broadcast Tuesday, April 14th with the entire undergraduate group listening in.

A campus election is to follow on April 16 ,and hte winner is to be announced by Fred Allen on his regular Sunday evening broadcast of April 26th.

Vocal, musical, dramatic or imitative talent has an equal opportunity ,it is pointed out. It is Allen's intention to give Tuskegee Institute students a (stairway to stardom under professional conditions ,in a professional setting ,and at a professional salary.

New York Age
New York, N. Y.

New Radio Program Will Be Sponsored By Dr. G. Lake Imes

BALTIMORE, Md.—A new radio program over Station WFBR (1300 kc) will begin Easter Sunday at 2:30 p. m., under the title "My People—The Story Of The Negro", directed by Dr. G. Lake Imes, formerly director of public relations at Lincoln University.

According to Dr. Imes, the idea behind the program is to present the story of Negro life and activities from the Negro's own point of view, featuring news stories with comment, personalities, a brief good will chat and music by orchestra and chorus with guest artists. The program will have no commercial sponsor, the time on the air being paid for from private sources and public subscription.

Kansas City Call
Kansas City, Mo.

Thanks Texaco; Thanks Mr. Allen

APR 3 - 1942

When Miss June McMechen of Hannibal, Missouri, appeared on the Fred Allen radio program as student guest artist representing Howard university, we were filled with pride that "Old Mizzou" and Howard too had made good. We feel more than we can express.

APR 3 - 1942

Neither are words ample to explain our feelings toward the Texas Co., maker of motor fuel and lubricants, who are the sponsor of this program, and toward Fred Allen, the master of ceremonies. The whole episode breathes the spirit that makes men neighbors and causes them to rejoice in each other's welfare.

Afro-American
Baltimore, Marylar

H. U. Girl Makes Hit with Allen

APR 4 1942

By RALPH MATTHEWS

NEW YORK. — America heard a new voice Sunday night.

A demure, unsophisticated, brown-skinned girl tipped to the microphone in the Columbia Broadcasting Service Playhouse at Fifty-third Street and Broadway and sang "Ave Maria" on the Fred Allen Texaco program, and in the deafening applause which shook the old building to the rafters America knew that June McMechen had arrived.

Received at Rehearsal

That was not the first time this

Cinderella girl from Hannibal, Mo., who had won her way as a finalist from Howard University, had heard applause in this auditorium.

Her ears were probably still burning from an unprecedented experience Friday when she arrived for her first audition with Al Goodman's orchestra.

When she sang, there was a moment of silence as if the musicians themselves were not quite ready to believe their own ears and then in a flash of spontaneity they laid their instruments on their knees and applauded.

Impressed with "Kid"

A back-stage habitue rushed to the soundproof door and peeked in in amazement and whispered: "Well, I'll be darned! — I never saw that happen here before and I've sen the best of 'em come and go. Who's the kid anyway?"

The explanation was very satisfactory because he had never heard of Howard University and he didn't like "collitches" anyway, just a waste of time, but them musicians — they are tough guys, they just don't clap for nobody.

Her Greatest Thrill

"This all has been the greatest thrill of my life," was the way June described her experience, which began first with an all-expense trip and tour of New York; her first visit.

She and her party, Mr. and Mrs. James Nabritt of Howard University, were met by Uncle Jim Harkness, right-hand man to Fred Allen, who is genial host to all of the student contestants who come to the Texaco Hour.

Guest of the Allens

Friday evening June was a guest of Mr. Allen at the Louis-Simon fight at Madison Square Garden, where she enjoyed another thrill of seeing for the first time the Brown Bomber in action.

At the Hotel Theresa, June occupied the room which had sheltered many celebrities such as Joe Louis, Rochester and many others.

Saturday afternoon she was the guest of the Howard Alumni Club of New York at a reception at Jimmie Daniels's Harlem Club. And at night she attended a performance of "Porgy and Bess" where she was greeted back stage by Todd Duncan, Anne Brown, Eva Jessye, Avon Long and many others, and resumed an acquaintanceship with Mr. Duncan's understudy, Lawrence Whisonant, who was himself her schoolmate last year in the Howard music school.

Tired to Death

Exhausted by her round of excitement and strenuous rehearsals, June, still under the wraps of her Hannibal, Mo., girlhood begged off from a invitation to accompany the stars of "Porgy and Bess" to Club Martinique and went back drowsily to bed shortly after midnight.

Sunday morning at nine found her bright and fresh and being whizzed through Central Park to the CBS Playhouse where rehearsals were held again.

Greeted at Studio

Here she was enthusiastically received by Mr. Allen, Kenny Baker, Portland and the Quiz Kids who, in spite of their high I-Q's and inexhaustable knowledge, proved to be just ordinary inquisitive youngsters who bombarded her with questions about her school life and her reaction to everything under the sun.

In the name of the student body June presented to Mr. Allen three books, "The Negro in Art" by Dr. Alaine Locke; "Caravan" by Sterling Brown, and a "History of Howard University." Pranksters sent Mr. Allen, whose nasal tones are famous, a certificate permitting him to have his adenoids removed free of charge at the college of medicine.

In kidding about the package of gifts, Mr. Allen said: "I knew that package was from Washington when I saw it outside the door because it was wrapped in so much red tape."

Howard U's June McMechen Sensation With Fred Allen

Entire Race Can Well Be Proud of Singer Which D.C. School Sent to Represent Us—Had a Grand Time in New York.

By BILLY ROWE
(Theatrical Editor)

NEW YORK, April 2.—Howard university can be as proud of its June McMechen as it undoubtedly is of Todd Duncan, its musical head, and star of "Porgy and Bess." She came to our great city last week as that school's most talented under-graduate, and the main feature of Fred Allen's Sunday night program, "The Texaco Star Theater."

Presented as the most-talented student of the week, Miss McMechen was superb, and nothing short of sensational. In her conversation with Fred Allen, leading up to her individual contribution, she was a flawless speaker and gave only the impression that she was an American. A student who majors in music, Miss McMechen possesses a bell clear soprano voice which sings out with an ease that caresses the ear and fits the understanding on the wings of perfect diction nicely heard in both the high and low registers. A member of Howard U.'s women's glee club and a singer who has performed at the White House, the student star was quite at ease in her latest hour of triumph, and showed none of the mike fright or shrillness of voice usually manifested by an amateur getting a big break. In other words, Howardites, she saw her duty and performed it well.

ENJOYED NEW YORK

Before the great hour Sunday night, which came about 9:40, the modern Cinderella saw much of the mecca city and what it had to offer, including the Statue of Liberty, Radio City, and Joe Louis doing his bit for the Army by knocking out unable Abe Simon. Also "Porgy and Bess," after which she was feted by the members of the Howard Alumnae Club at a luncheon at Jimmie Daniels' cozy spot on West 116th street. For her part on the Fred Allen program she received $200 in cash aside from having all her expenses paid. All in all, your June McMechen proved she is a most-talented student and as such she was taken right to the big cold heart that is New York and treated and introduced to the vast coast to coast Fred Allen audience as June McMechen, American from just another great American College, not as June McMechen Negro from a Negro College. We admire her talent and thrilled to the manner in which both she and it were presented. Yes, you can be very proud of June McMechen, decidedly a most-talented student.

Amsterdam News
New York, N. Y.

Broadcasts Of Freedom's People Ends

As a climax to the hour-long Freedom's People broadcast over WJZ Sunday afternoon, Dr. Ambrose Caliver read a letter from President Roosevelt, in which the nation's Chief Executive expressed himself as being pleased with the educational contribution made by the series of broadcasts.

Mr. De Paur

"Negroes are an important part of our American citizenry," President Roosevelt wrote. "They have made valuable contributions to every phase of our national life. It is our obligation to assure them as American citizens, full opportunity to use their many talents, not only in winning the war, but in establishing the peace that will follow."

The President also expressed his regret at not being able to appear on the program in person. "I regret exceedingly my inability to participate personally in the final program of the Freedom's People series of broadcast," he said, "but I am pleased to send this message as my contribution to the furtherance of the aims of the series."

Immediately after the much-praised program was over, a movement was started to have it retained on one of the major networks as a weekly feature sponsored and financed by colored citizens.

The program, eighth in the series, entitled, "The Negro and Christian Democracy," was carried over the entire NBC network from 12 noon to 1 P. M. Freedom's People, a broadcast on Negro contributions to American life was sponsored by a national committee of white and Negro educators in cooperation with the U. S. Office of Education.

Opening scenes of the broadcast sketched the evolution of democracy from the Bible to the Declaration of Independence and the Bill of Rights, narrated by Canade Lee, who played the title role in "Native Son" on Broadway and on tour. Lee also participated in a dramatic episode on the emancipation proclamation.

Todd Duncan, baritone, now playing Porgy in the revival of George Gershwin's "Porgy and Bess" in New York, sang "Plain-Chant for America," a ballad written by Mrs. Francis Biddle, wife of the U. S. Attorney General. It was set to music by William Grant Still.

The Rev. W. H. Jernagin, president of the Fraternal Council of Negro Churches, and the Negro Baptist Young People's Union and Sunday School Congress as well, described briefly the place of religion in the life of Negroes today.

J. Rosamond Johnson read "The Creation" from "God's Trombones," a book of sermons in verse written by his brother, James Weldon Johnson.

Other features of the broadcast included Juan Hernandez as "De Lawd" in a dramatic episode from "The Green Pastures," and a montage summary of previous programs in the "Freedom's People" series which has depicted Negro contributions to American progress through music, agriculture, industry, sports, education, literature, and war work. The 12-voice De Paur chorus conducted by Leonard De Paur and the 35-piece NBC staff orchestra regularly participated in the broadcasts.

Grants from the Rosenwald Fund and the Southern Education Foundation have made possible the "Freedom's People" series. Broadcasting facilities have been contributed by the National Broadcasting Company. Dr. Ambrose Caliver, U. S. Office of Education specialist in Negro education, supervised the series, aided by William D. Boutwell, Chief of the Office of Education's radio service. Scripts are by Irve Tunick and musical arrangements by Dr. Charles Cooke.

If funds are made available the series will be resumed next Fall.

72b-1942

Chicago Bee
Chicago, Illinois

HOWARD UNIVERSITY STUDENTS ON FRED ALLEN'S PROGRAM

JAN 25 1942

JAN 25 1942

WASHINGTON, D. C., Jan. 22—A wave of true Americanism catapulted Howard university into an honor spot this week when the school was selected by Vick Knight, producer of the Fred Allen radio show as one of 39 American colleges and universities to be honored on his weekly program.

JAN 25 1942

In an effort to develop the screen, radio and stage stars of tomorrow, Fred Allen, internationally-known comedian, began to recruit talent from the collegiate ranks several months ago The program opened on October 1 with a representative from Notre Dame, followed by students from Wisconsin, Ohio State, Columbia, Pennsylvania and others.

First Negro School Selected

Howard university, the first Negro institution to be selected will send its most talented student to participate in the show on Wednesday night, March 25th. The student will be given ten minutes of the one-hour program to display his talents.

To Receive $200

Besides first-class transportation to New York and return, the most talented Howard student will be given $200 cash plus all food and lodging expenses.

Under the direction of James M. Nabrit, Jr., secretary of the university, a campus-wide search has begun to find Howard's outstanding entertainer. Singers, instrumentalists, impersonators and dramatic performers will be auditioned over a period of several weeks by a board composed of members of the faculty and student body.

The three finalists will be chosen before March 12, after which they will appear on a half-hour radio broadcast over Station WJSV in Washington. Following the local broadcast, the final winner will be selected by the student body through a general election.

When the winner arrives in New York City, he will be taken on a sightseeing trip, a tour of "Radio City", and to any hit play or musical on Broadway he may choose. If the winner is a male student, he will live at the Taft hotel; if a woman, at the Barbizon Hotel for women.

Members of the Auditioning Board, under Mr. Nabrit, include James W. Butcher, director of the Howard Players; A. J. Blackburn, field agent; Gustav Auzenno, Jr., assistant treasurer; Dr John Lovell, Jr., of the Department of English; Miss Mary Formwalt, instructor in piano Otto McClarrin, publicity agent: Miss Carolyn Grant, instructor in voice, and the following students: Andrew Howard, president of the Student Council; Thomas Gunn, editor of the Hilltop; Edward Thompon, president of the E. and A. Student Council: George Smith, John Dennis, and Misses Jean McKissack, Myrtle Thorne and Catherine Swanson.

Journal and Guide
Norfolk, Virginia

Meet the Man Behind Colored Programs Over Durham Station

JAN 10 1942

JAN 10 1942

Norfley Whitted, Artist Extraordinary, Doing Many Unusual Jobs for WDNC

By A. M. RIVERA, JR.

DURHAM, N. C.—Probably you've never heard of Norfley Whitted, unobtrusive announcer of Negro programs and character actor of radio station WDNC in Durham. He has not achieved fame, and to his community he is simply an average man who goes to and returns from work with the horde each day.

In the absence of widespread use of television, few people stop to consider the man behind the microphone. Quite a few listeners of station WDNC have been struck with the unusual qualities of the voice of the announcer of Negro programs. This has led them to inquire who the owner of the voice might be.

Not only is the announcer the possessor of this distinctive voice but noteworthy are his accomplishments as a radio singer, announcer, script writer, program conductor, and character actor.

About ten years ago Whitted was introduced to his first radio audience as a member of the Golden Tone Quartet, then featurred over station WPTF in Raleigh, N. C. In 1934 the Southern Fidelity Insurance Company sponsored the quartet in Durham over Station WDNC. Following a 47 week engagement as a commercial, the singers changed their name to the Swaneers.

In June, 1939, Whitted went to work at WDNC as a porter, but still sang bass and announced the program for the Swaneers quartet. Hoping to direct a program of his own, Whitted kept asking the management for a chance.

The answer was always: "We don't have the time for another spot." Undaunted and persistent, Whitted continued to ask for his chance. Finally the management reluctantly relented.

Whitted proved his word and produced "Uncle Dave and the Southern Plantation." At the present time he is the director-announcer of five weekly programs.

JAN 10 1942

From the point of listener-appeal, the most successful creation is "Uncle Dave and the Southern Plantation," a half hour program heard every Sunday at 6:30. The program first began on Fridays but repeated interruptions necessitated its transfer to Sunday evenings.

Designed to bring to the listening audience a true picture of the legendary past as recreated in the humor, humility, and philosophy of "Uncle Dave" and to bring a greater appreciation for the songs of the Negro race, the program is scheduled for an indefinite run on WDNC.

The home spun philosophy of the sympathetic, philosophical old man who always has a word of advice for everyone, and with the singing of a group of 17 picked male voices, have made the program one of the most successful and original produced by the station.

JAN 10 1942

To the determination, hard work, and artistic portrayal of Uncle Dave by Norfley Whitted, which has all crystalized to make this program enjoyable, goes the credit.

Other programs produced by Whitted are: "A Study in Brown," a program of transcriptions and recordings, and "Driftwood," which is heard for 15 minutes three times weekly.

As interviewer and announcer for all WDNC colored programs, Whitted aired the commencement exercises for North Carolina College at which time the governor of the state was the principal speaker. Scores of notables in all walks of life, from boogie woogie pianists to the famed Paul Robeson, have been his program guests.

"The humility of Paul Robeson was the most unusual experience of my career," he said. "Why, in less than five minutes in his presence, I couldn't have been made to feel more at ease than if I were with a childhood friend. It's easy to see why he is great," he said.

JAN 10 1942

Having graduated from Dunbar High School in Washington, D. C., Whitted began his college work here at North Carolina College but dropped out. He is a married man, 35 years of age, and a father of two boys and two girls.

J. F. Jarman, manager of WDNC, who directs the policies, warmly praised Whitted's work, saying that there had been many requests for transcriptions of "Southern Plantation and Uncle Dave," but unfortunately, since the war, transcrpitions are being made on glass and mailing is too costly and hazardous to comply with requests.

Some Sunday when you are in Durham and want to see something unusual and just a little bit different in the way of racial accord and goodwill, pay a visit to "Uncle Dave" and radio station WDNC.

Chicago Defender
Chicago, Illinois

Girl Named Director Of 'Wings Over Jordan'

MAR 1 41942 MAR 1 41942

MAR 1 41942

MACON, Ga. — (ANP) — After a nation-wide search for a person suited to take over the post left vacant by Worth Kramer as conductor of the internationally famed "Wings Over Jordan" choral ensemble, Dr. Glenn T. Settle, founder, director and president of the group, has named Miss Gladys Olga Jones, 27-year-old native of New Orleans, to fill the spot.

A 1936 graduate of Dillard university, where she specialized in music for four years, Miss Jones joined the choral group at Memphis on February 6 and was appointed choral director on February 15. She made her debut as soloist last Sunday at Jacksonville, Fla.

Mr. Kramer, who for four years was choral director and vice president of "Wings," resigned his positions to become general manager of a radio station at Charleston W. Va., on the first of this year.

After graduation from Dillard university, Miss Jones did a year of extension work and later took a post graduate course of specialty student at Dillard under Dr. Frederick Hall and Miss Carol Blanton She is the daughter of Joseph M. and Eva H. Jones, and has two brothers, Kermit and Joseph Madison. Her mother is connected with the national Baptist activities and is parliamentarian of the National Congress of Parent Teachers.

Chicago Defender
Chicago, Illinois

Talented Howard University Co-Ed Will Appear On Fred Allen Show

MAR 28 1942

WASHINGTON, D. C.—Miss June McMechen, 20-year-old senior in the school of music at Howard university will bask in national spotlight Sunday, March 29 when she represents Howard university on Fred Allen's radio program.

The student, a soprano, was elected by the student body at Howard university this week as the school's most talented undergraduate and will receive $200 for appearing on Fred Allen's program for 10 minutes Sunday night. It is estimated that 28 million people listen to the Allen show each week.

When she arrives in New York City this week she will become the guest of Mrs. Fred Allen at the Barbizon hotel for women.

To See Louis-Simon Fight

During the talented student's stay in New York, she will be taken on a sightseeing trip of the city; to see the Joe Louis-Abe Simon fight; to see her former voice instructor at Howard, Todd Duncan, star in the Broadway production "Porgy and Bess," and she will be feted by Howard alumni at Jimmy Daniel's place, located at 114 W. 116th street on Saturday at 2 p.m.

Miss McMechen was one of 17 Howard university students auditioned over a period of six weeks by an auditioning board composed of members of the faculty and student body at the school.

The board chose three finalists who appeared before the student body in an assembly program at Howard and were also heard in a broadcast through the facilities of Station WJSV in Washington. She won the general election held on the campus to select the winner among the finalists.

The three finalists were: Cecile Roberts, pianist; June McMechen, soprano and Donald Roberts, clarinetist.

Howard university is one of 39 American colleges and universities chosen by Vicki Knight, producer of the Fred Allen show to be honored on his weekly program. The university and Tuskegee are the only Negro institutions selected to date.

MAR 28 1942

Program Began in October

In an effort to develop the screen, radio and stage stars of tomorrow, Fred Allen began to recruit talent from the collegiate ranks several months ago. The program opened on Oct. 1 with a representative from Notre Dame, followed by students from Wisconsin, Ohio State, Columbia, Pennsylvania and others.

Besides the award of $200, Miss McMechen will receive first-class transportation to New York and return, plus all food and lodging expenses.

Daughter of Physician

She is the daughter of Dr. and Mrs. Harry B. McMechen, of 1217 Church street, Hannibal, Mo., and plans a career as a concert artist.

She is a member of the following organizations at Howard:

The University choir, University orchestra, Women's Glee club, the Women's league and Alpha Kappa

Birmingham, Ala., Age-Herald
April 3, 1942

POPULAR CHOIR TO SING HERE SUNDAY

Two leading soloists with the nationally-known radio and concert choir which offers each Sunday the program "Wings Over Jordan," are natives of Alabama, according to Benjamin F. Adams, president of the Christian Workers Alliance, which will sponsor a concert by the organizaiton at 3 p.m. Sunday at the Municipal Auditorium.

Albert Meadows, tenor, a featured artist on the Sunday program heard by listeners throughout America, is a native of Montgomery, and Williamette Firmbanks, whose stirring voice has been heard by millions in her work on the broadcast, is a native of Anniston, Adams said.

The performance Sunday will mark the fourth year in which "Wings Over Jordan" has been presented here under auspices of the Workers Alliance as an Easter service. The Rev. Glenn T. Settle presides over "Wings Over Jordan."

The regular Sunday morning broadcast, carried over the Columbia network, will originate Sunday through Radio Station WAPI. The Rev. Amos H. Carnegie, head of the National Association of Negro Hospitals, who is active in a local drive, will be guest speaker.

MISS JUNE McMECHEN

Alpha sorority. She is a Methodist.

Among the other competitors for the honor were:

Arthur Davis, baritone; Miss Ursla Plinton, violinist; Bryant Walker, pianist; Miss Margaret Montgomery, singer; James Wilson dramatist; Irvin Hunter, pianist; Don Wallace, singer; Gloria Oden singer; Lindley Mordecai, singer; Hugh Byron, dramatist; Frederick Wilkinson, Jr., dramatist and Elmer Harris, singer.

MAR 28 1942

Railroad Worker Wins 3 Prizes On "Vox Pop" Program

OCT 3 - 1942

NEW HAVEN, Conn.—(ANP)—When the CBS program "Vox Pop" recently broadcast from the freight yards of the New York, New Haven and Hartford railroad, Richard Woodbury, of New Haven, won three prizes.

Mr. Woodbury, an employee of the railroad for the past 17 years, for his skill before the microphone, received a box of 100 of his favorite cigars, a suit of clothes for himself, and a raincoat and umbrella for his eight year old daughter.

When Mr. Woodbury came before the Vox Pop microphone, he read a poem which he had written. This poem described his work in the freight classification yards of the New Haven railroad. Here is the poem that he delivered:

Nuts and bolts and cans of broth,
Ammunition, bolts of cloth.
Soap and kettles, pans and pots,
Lumber, shells and guns and shots.
Steel and brick and metal brackets,

OCT 3 - 1942

Underwear and woolen jackets.
Uniforms and parachutes,
Cigarets and army boots.
Meat and bread and cans of beans,
Kegs of nails and window screens.
Sixty thousand things a day,
That's the stuff we ship away.

The Vox Pop program with Parks Johnson and Warren Hill is broadcast every Monday night over the coast-to-coast network of the Columbia Broadcasting system. It is the original audience participation and interview program in American radio, having made its debut in 1932. While Vox Pop is credited as having started the quiz show in radio, it is not considered a quiz show itself. The Vox Poppers have talked to more than 5,000 people over the air, asking some 250,000 questions in more than 750 programs. They have given away $52,000 in currency and merchandise. Their guests have come from all of the 48 states, and from 47 nations.

72b-1942

Afro-American
Baltimore, Maryland

Town Meeting of the Air Broadcast from Howard

JUSTICE
AMERICA'S TOWN MEETING OF THE AIR
PRESENTED BY TOWN HALL and The Blue Network
DEDICATED TO THE ADVANCEMENT
OF AN HONESTLY INFORMED PUBLIC OPINION
THE TOWN HALL

6 - 1942

Here is the Town Meeting of the Air in progress at Howard University on Thursday evening. Prof. Doxey Wilkerson has the floor.

Front row, left to right, are: Dr. William S. Nelson, dean of the school of religion; Dr. Mordecai W. Johnson, president; George V. Denny, white, founder and moderator of the Town Meeting of the Air; and Dr. Leon A. Ransom, acting dean of the law school.

Inset is Dr. Alain Locke, professor of philosophy at Howard.

Pittsburgh Courier
Pittsburgh, Pa.

COOPER SIGNS FOR PABST AIR SHOW

JUN 13 1942

NEW YORK, June 11—A mammoth triumph for Negroes in the commercial field was accomplished in New York last week when Ralph Cooper, sepia movie star and radio artist, attached his signature to a contract with Pabst Blue Ribbon Beer Company for a new radio show over station WINS six nights a week.

The transaction, engineered by William B. Graham, national sales representative, gives Mr. Cooper the distinction of landing the first race-controlled radio record commercial in New York sponsored by a major concern.

The program will feature Cooper's "Jumpin' Jive," which will be broadcast every night from 8:30 to 9 except Sunday. The entire show, including commercials, are done by Cooper himself.

This notable "first" is already causing a sensation and has been given a first rating by the station. Beginning June 16, a "flesh guest" night before a radio audience will be held. The inauguration of the idea will be shortwaved to the American Expeditionary Forces in Australia, and every Tuesday night thereafter the program will be broadcast to soldiers at outposts throughout the world.

Journal and Guide
Norfolk, Virginia

Hampton's Choir Heard Over Mutual

JUN 13 1942

HAMPTON, Va.—The Hampton Institute Choir climaxed an eventful season under the direction of Noah F. Ryder last Sunday afternoon when it was featured on the national Mutual Broadcasting Company hook-up of "I Hear America Singing."

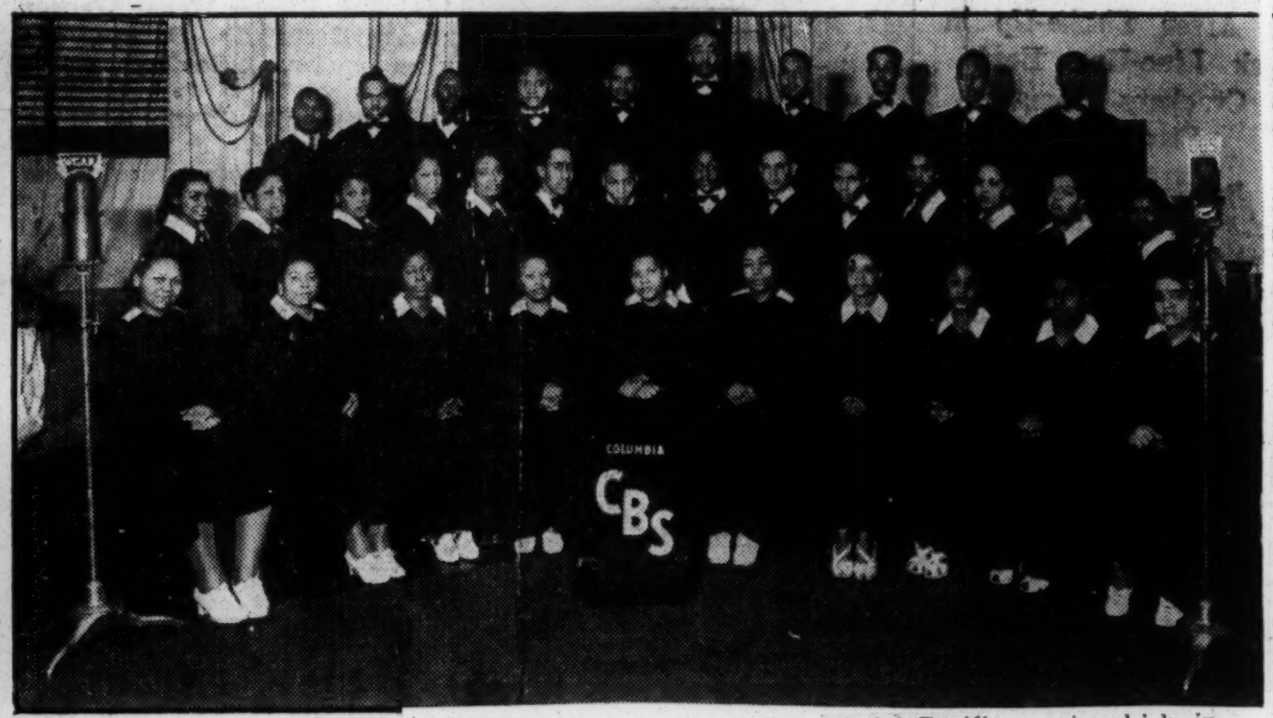
The broadcast sponsored by the Federal Security Agency was on the air from the institute.

Under Mr. Ryder's direction the 140-voice chorus has this year performed with Paul Robeson in "Ballad For Americans", sung at the National Folk Festival in Washington, D. C., and appeared with Mrs. Franklin D. Roosevelt at a special session of the board of trustees of the Julius Rosenwald Fund.

It has sung several times this season over the radio and has given numerous performances for service men in the Hampton Roads area.

Cleveland, Tenn., Banner
May 13, 1942

"Wings Over Jordon" To Sing Here



Cleveland music lovers, both white and colored, will be privileged to hear "Wings Over Jordan," internationally famou Negro radio choir of the Columbia Broadcasting company, which will present a concert at the East Central Avenue Church of God Tabernacle Wednesday evening, May 20, at 8:15 o'clock.

The concert will be presented under the auspices of Cleveland's College Hill Negro school, of which Prof. U. L. Knox is principal. The popular Negro choir recently completed a tour of the Pacific coast, which included a daily schedule of concerts, and is conceded to be America's best known Negro chorus. Clevelanders will have opportunity to hear them in person as they sing the songs that made them famous in radio land.

Kansas City Call
Kansas City, Mo.

JUN 5 - 1942

NBC and Blue Networks Ready to Hire Negroes

Musicians Have Opportunity for Employment With Radio Chains

JUN 5 1942

NEW YORK.—A whole new field of opportunity for Negro musicians is now open as a result of a commitment by the National Broadcasting company and the Blue Network here to hire qualified Negro musicians who apply for work.

Both networks went on record as opposing discriminatory hiring after a conference, May 26, with John Hammond, N.A.A.C.P. board member and publisher of the magazine Music and Rhythm; Mark Woods, president of the Blue Network; Samuel Chotzinoff, musical advisor for NBC; Dr. Frank Black, musical director for NBC; Joe Rines, musical director for the Blue Network, and Lenny Spitalny, chief contractor for the networks.

The staffs of the networks have already been instructed to hire Negro musicians.

Mr. Hammond said that most openings will be in dance and salon groups. He stressed the fact that musicians who are expert in reading and those whose background and training fit them for "doubling" in a variety of types of music are most desired.

The N.A.A.C.P. director said that the broadcasting companies hire only one application, and that company officials maintained that no Negroes had applied for jobs. The officials all were convinced that there would be no friction between colored and white musicians working together because of their experience with Dean Dixon, young Negro conductor who has appeared harmoniously with the NBC symphony orchestra.

Woods declared that he and David Sarnoff, president of the Radio Corporation of America and member of the President's Committee on Fair Employment Practice, would be "delighted if Negroes can be hired as quickly as possible at NBC to show the world that NBC does not discriminate."

Birmingham, Ala., Age-Herald
May 30, 1942

Man's Faith In Man

Is there a basis for a world in which all men will have respect for all other men? Have we that basis now? Will men soon be able to live with one another in a spiritual unity that will be the peace on earth so sought after?

"Is There a Basis for Spiritual Unity in the World Today?" was the inclusive question before America's Town Meeting of the Air Thursday evening, broadcast from Howard University in Washington, D. C.

* * *

Dr. Mordecai W. Johnson, president of the university, joined with one of his faculty members, Dr. Doxey Wilkerson, to attempt to establish that there is, today, such a basis. Man, Dr. Johnson said, is a religious animal, who has been searching since the eighth century before the Christian era for the means of creating a spiritual unity among men. He has been successful. True enough, Dr. Johnson admits, there are still, even after so long a struggle, great obstacles. But today there are men—many of them—who have a radical sincerity of belief in the possibilities awaiting men. This is evidence that the basis now exists. With such a basis, Dr. Johnson contends, the task now is to spread it into the hearts of all men everywhere.

Now the entire world, Dr. Wilkerson, Howard University's assistant professor of education, said, is in the midst of great social and economic changes. It is now being realized that men can produce enough goods for all men. This realization will do much to bring about the spread of that basis of spiritual unity which now exists. Trends, he believes, are plainly evident. Men *can* make their great peaceful world if they so desire.

* * *

Dr. Alain Locke, head of the department of philosophy, could not agree that such a basis now exists. Christianity when institutionalized, he believes, is too closely interwoven with worldly matters. Notions of Christian goodness have wandered throughout the world almost alone. Selfish nationalism, cultural self-satisfaction, racial animosity, even now are widespread, despite the easily accepted belief that we are fighting now for freedom for all men.

Dr. Leon Ransom, acting dean and professor of law, agreed, generally, with Dr. Locke. He emphasized that the ability to subjugate our own interests in favor of world spiritual unity is within us—but is yet to be developed. Both he and Dr. Locke firmly emphasized that today the Negro has yet to achieve a spiritual unity with the white majority of this nation, though he has long been "free."

* * *

The speakers for the affirmative are, we believe, sound in their contention that a basis for spiritual unity does exist now. But there *are* many evidences even today, as the negative speakers emphasized, of selfishness, of nationalism, of the desire of people to set up their own standards and demand conformity of others.

Dr. Wilkerson said that spiritual unity could be spread widely *after* the necessary change in social structures. The argument of the chicken or the egg, which first? is digressive, though interesting. Dr. Mordecai Johnson, a great educator, is, it seems, nearer the truth when he says that spiritual unity must come from deep within individuals. Such unity must come from all men, from inside all men.

* * *

The faith and, too, the realism, of the speakers were emphasized to listeners with the knowledge that this fine program came from a great Negro university. The four Negro educators who spoke seemed to have greater depth to their beliefs, their hopes and faith, by virtue of their own inclusion in a minority race, a race still sometimes oppressed, and lacking, too often, just opportunities.

Their faith, their courage, their great wisdom, are answers to the question.

72b -1942
Pittsburgh Courier
Pittsburgh, Pa.

Band Also Signed For Golden Gate In San Francisco

By BILLY ROWE
(Theatrical Editor)

LOS ANGELES, Calif., Oct. 1—Lionel Hampton, who in all sincerity has been billed as the wizard of the piano, the genius of the piano and master of the vibraharp, brought the headline attraction of his own all-colored show.

WELL EQUIPPED

One of the most sensational musicians of our time. Lionel Hampton himself, tonally and technically, is equipped as an individual with a remarkable understanding and musicianship. His arrangements are well done and strike the ears with a pleasing melodic twang. Grooved by a group of young men who know what they're about, his own masterful vibe playing and personality lifts his group out of the also-ran class into a position of its own.

The show which pleased an overflowing Orpheum audience included Ford, Harris and Jones, Pops and Louie, Lois Arnetta, Rubel Blakely, Marshall Royal, the Hampton Sextet, Fred Beckett, and several other aces within the band.

COCA COLA SHOT

Headed for the open dance and theatre road, Hampton and his crew will head up the coast. In Portland, Oregon, they will weigh anchor at the Seaside ballroom, Jantzen beach. In the course of events he will become the first colored band this season to hit the Coca Cola radio commercial. Set for a special broadcast, the triple-threat maestro will be heard coast-to-coast from the Breminghton Shipyards October 13. Also on his route is an engagement at the Palace theatre in Vancouver, B.C., and a two weeks' stint at the Golden Gate theatre in 'Frisco, starting November 11. From than on, Hampton will head East with one night stops all along the way.

Daily World
Atlanta, Ga.

Negro Warriors To Be Honored On Air

OCT 8 - 1942

NEW YORK CITY—(SNS)—The exploits of Negroes in the armed forces and Merchant Marine will be featured in a half-hour radio program, "This Is Our War," on the Mutual Broadcasting System Sunday afternoon, October 11, at 3:30 p. m. Eastern War Time.

The program was arranged by Dr. G. Lake Imes, director of the Weekly Radio program, "My People," At the request of Mutual, and will be staged with the cooperation of the War and Navy Departments.

OCT 8 - 1942

Judge William H. Hastie, civilian aide to the secretary of war, Lt Col. New Goudin, commander of the 372nd Regiment, and Lieut. Harriet M. West of the Women-S Army Auxiliary Corps will speak on the program, and Ann Brown, concert artist who formerly starred in "Porgy and Bess," will sing

Seaman Harold A. Aultins, a member of the Merchant Marine will describe his experiences encountered when his ship was torpedoed and sunk recently in the North Atlantic.

OCT 8 - 1942

Other features of the program will include musical selections by the 6th Battalion Band, Aberdeen Proving Ground, Maryland; A choral and instrumental ensemble from Camp Robert Smalls, Great Lakes Naval Training Station, Illinois, and a baritone solo by Private James Boxwill with the orchestra and chorus from Fort Dix, New Jersey. Dean Dixon, New York Orchestra conductor, will direct his chorus in "Lift Every Voice and Sing."

The program will originate in Baltimore with pick-ups in Chicago, Illinois, New York City, Fort Dix, and Washington. The feature will end with the rendition of "God Bless America" by the 6th Battalion Band.

Pittsburgh Courier
Pittsburgh, PA.

HE MAY BECOME A FIRST!

OCT 31 1942

OCT 31 1942

Horace Willard Scheduled to Become Connected with Radio Production by CBS

HOLLYWOOD, Calif., Oct. 29—Horace Willard who began his radio chores as a porter seven years ago at the CBS-KNX studios is the latest proof that it can be done.

Using his spare time, Willard wrote play after play until he conceived "One Way To Glory," which turned out to be just that for him. Taken over by CBS the play was broadcast via its transcontinental chain and used to open its "young ideals" series which ran for eight weeks during the summer season of 1941. Having cracked the ice, he stepped out of the clean-up department and was given a chance to write several other plays that were broadcast throughout the country and Europe.

In many of them he appeared himself and watched his plays being emoted by some of the greatest screen stars in this fabulous city. His latest transcontinental appearance was on the Lux Theatre at which time he was featured with stars Hedy LaMarr and William Powell. A frequent feature of the War Department's "Mail Call," a program recorded-for the soldiers abroad and not heard in this country, Willard has worked with Bob Hope, Ethel Waters, Rochester, Duke Ellington, the Golden Gate Quartet, Amos and Andy, Joel McCrea, Claudette Colbert, Rudy Vallee and Virginia Bruce.

OCT 31 1942

Now working in the preparatory department of the CBS transcription bureau, Willard is expected to be soon officially appointed to that department. In a branch of radio production, Willard will be the first Negro to ever be so appointed. In an attempt to get younger men interested in radio work, he is holding his own school in radio dramatics and production in the Spike Bros. and McCoy, "Music Town" in Los Angeles

New York Times
New York, N. Y.

Cooper's Program Gets New Airing

NOV 7 - 1942

Ralph Cooper, Pabst Blue Ribbon beer's ace radio salesman, moved from WINS to WMCA (top of the dial) this week. The program's time has also been changed from 6:30 to 8:35 pm every evening except Tuesdays and Sundays. On Tuesdays the airshow comes on at 8:30, features special *Blue Ribbon* guests, top noteners in the entertainment world. Sundays there is no program.

The transfer of the program, which went into effect Monday evening, marked a new stride forward for Cooper, one of the pioneer em cees in the entertainment world. A veteran of stage and screen as well, "Coop" has been consistently excellent in his handling of the airshows. With the exception of the one weekly live talent show, the programs are composed of recordings of popular swing tunes, mingled with a breezy line of chatter from Cooper.

NOV 7 - 1942

The changeover to WMCA is results and the choice of the very popular independent station is considered an almost surefire guarantee of an expanded listening audience.

NOV 7 1942

Time
Chicago, Illinois

Cats' Commercials

NOV 16 1942

"Listen, all you cats and fine chicks, I want you to dig a mess of this jive. Because I want to hip you to my buddy-boy, Hollywood Al. He knows those fine hip styles you all like so much—that extra-wide knee 28, 29, 30 inches and that peg bottom way down to 14 inches—that are really a killer. . . . When you buy in Hollywood Al's Pants Shop you are buying from a hip cat who knows what it's all about because he's been around plenty."

Nightly a radio character called *Symphony Sid, Your Narrator of Swing* plugs the wares of half a dozen sponsors with such cryptic commercials. Lovers of swing

Newspictures

SYMPHONY SID
Women find his voice disturbing.

NOV 16 1942

tune in every evening on WHOM in Jersey City to listen to his *After Hour Swing Session* (11 p.m. to midnight, E.W.T.).

Formerly Sid conducted a radio program of recorded symphonies accompanied by cultured comments in a lush bass. Hence his name Symphony Sid. On his swing show he has added a syrupy Harlem accent. Off the air he sometimes lapses into Middle High Bronx. Lady radio listeners insist Sid's voice has a rich, disturbing quality.

Since 90% of his listeners are Negroes, many people used to write asking whether Sid was colored. Actually he is slim, slick, pallid Sidney Torin, 33, brought up in Brooklyn's slums. For a year Symphony Sid lived in Harlem, acquired a full knowledge of Negro speech and habits. Today he even dresses like many Negroes, wears peg trousers (modified), a flat pork-pie hat with a wide brim, knee-length camel's-hair coat, suede shoes.

NOV 16 1942

Peoples Voice
New York, N. Y.

Ralph Cooper Radio Show Tops; Best Talent Has Been Used

NOV 14 1942

Though on the air only five months Ralph Cooper's *Jumping 'N Jive* show has grown in popularity until today it ranks with the top-notch programs heard on the air from coast-to-coast. Last week the program was moved from WINS to WMCA where the latter station has a longer wavelength coverage than the former.

New York listeners and those in eastern states that have heard this all-Negro show definitely like it because it has the qualities and appeal of the type of radio programs that do much to lift sepia entertainment from the Uncle Tom standard, heretofore heard.

The brainchild of Cooper, who had previously attained fame as a clever MC and dancer, and William Graham, national representative of Pabst beer, the program is heard nitely at 8:35 on WMCA, except Tuesday when it comes over at eight thirty and features live talent that broadcast directly to the troops stationed in foreign countries.

NOV 14 1942

Some of the top names in show business have appeared on these Tuesday nite sessions played before studio audiences. Hazel Scott, John Kirby, Maxine Sullivan, Benny Carter and Earl Hines are just a few of the artists that have presented their individual talents that have won for them fame and fortune.

Other than Tuesday nites popular records of the leading white and colored bands are played with Cooper doing a clever chatter job between spinning the platters. Particular praise has been given him by fans for the manner in which he weaves the commercial plugs into the program.

NOV 14 1942

72b-1942
The Daily Worker
New York, N. Y.

Radio Begins Honest Portrayals of Negro

By Roxane Chandler

All too few are the exceptions to radio's general practice that on dramatic programs Negroes must generally be presented either as falsetto-voiced buffoons (like "Amos 'n' Andy") or as quaint, simple-minded and child-like folk who for all their hearts of gold and their loyalty to Ole Massa could obviously never qualify for any pursuit requiring adult intelligence. In such treatment there is usual, no matter how much played down, a definite note of contempt for a people felt to be inferior.

In the great social awakening which swept over much of America during the middle and late thirties, many people in radio began to understand that treatment of the Negro for what it really is—an expression of Fascist, anti - democratic philosophy. A knowledge of Negro contributions to American life began gradually to seep through to many radio writers, and the result was some definitely sympathetic scripts on Negroes and Negro life.

Two Kinds Of Treatments

These fell into two main groups. One showed the Negro as a member of an oppressed minority in a white world. Often, in their zeal to dramatize the Negro's plight, such scripts over-emphasized the qualities of childlikeness and helplessness in Negro characters.

A second type of program was exemplified by the United States Office of Education series of transcriptions for radio use, "Freedom's People," presented in New York by WNYC. This excellent series of eight thirty-minute programs dramatized the contributions of the American Negro in science, music, sports, military service, industry, education, arts and the theatre. Their sole fault, if one wished to be critical, was that in stressing the accomplishments of these few individuals against great odds, they led to the inference that despite the brilliant exceptions, the mass of Negroes were not capable of education and development.

Also excellent was Clifford Burdette's recent WNYC series, "Those Who Made Good," presenting occasional dramatizations together with interviews of Negroes. But this too had the fault of stressing the exceptional individual too much.

It may be just a lapse of memory, but I don't remember any dramatic program that proceeded on the assumption that Negroes are people just as Irish, Spanish, or any other national group, with class stratification, workers, capitalists, middle class and intellectuals—until last Wednesday night I happened to dial into "Green Valley U.S.A.," a weekly CBS sustainer presented from 7:30 to 8 P. M.

Canada Lee Stars in Drama

With no "oohs!" and "Ahs!" about the wonder of it, the program presented a Negro newspaper editor and his son — a college student (played, respectively, by Juano Hernandez and Canada Lee). I liked that right away. White people too often have a way of being offensively patronizing toward Negro intellectuals — "Oh look! An educated Negro!!!"—as if he or she were a freak of nature, though I have been told that the ratio of college graduates among the Negro people is slightly higher than that of some of the white groups.

To get back to our radio program. It began with the son, Fred, telling his father that he wanted to quit college, wanted to get a job in a factory and get married. He'd figured that he would soon be working in a factory anyway even if he finished college and got his degree. For he too knew how few are the job opportunities in today's set-up for young Negro college men, or for that matter for any skilled and technically trained Negro workers.

Canada Lee was featured in the Columbia network's recent anti-fascist Negro drama on the "Green Valley, USA" series. He is now rehearsing the lead roles in two Saroyan plays soon to open on Broadway. Last season he was the star of "Native Son."

Then the broadcast launched into its real theme — how the lack of these opportunities may be a road to Fascism. Fred, who wanted to be a newspaperman like his father, decided to return to college (probably a Negro one) and finish his course. There, as editor of the student paper, he was approached by a Negro fascist Joe Thatcher, who offered him $100 each for several pamphlets to be written for an organization called the National Negro Improvement Association.

Soon was evident what was brewing. Utilizing the boy's natural and inevitable discontent, Thatcher indoctrinated him with the line that this is a white man's world—and a white man's war. Negroes, Thatcher influenced Fred to write, have no part in this war. The Negro's place is with the colored people — the Japanese, for instance.

What Democracy Means for Negro

Fred finished the pamphlets and they were published. Then his father, the old Negro newspaper editor, saw one of them. Stevens Senior was an ardent democrat and he understood that only under a democratic form of government is there a possibility of development for the Negro. He rushed to visit his son at college and tried to find out more about the mysterious Thatcher and where he got the large sums of money he was passing out so generously for pamphlet-writing.

The trail finally led to a secret Japanese propaganda office and to the revelation that Thatcher was not only an enemy agent but also an ex-criminal. This discovery, plus an attack by hired thugs on the elder Stevens, inspired by Thatcher, shocked Fred into a realization of the devious methods of Fascism. The signoff left him one of the majority of American Negroes who today understand neither Hitlerism nor the Rising Sun offers any solution to their problems.

This intelligent, informed anti-fascist Negro program was produced and directed by Himan Brown for CBS. Brown is also credited with doing much of the writing for "Green Valley U. S. A.," a weekly CBS program feature. The plot, as sketched here, gives no indication of the fine treatment, in which the Negro characters were presented with honesty and dignity that should have been very enlightening to an average white listening audience.

Radio listeners who are interested in establishing a standard for programs of this type often forget one thing about radio. A heavily capitalized and fabulously wealthy industry, radio ultimately derives its millions from people like you, me and Fred Stevens. That gives the mass of Americans more control than they generally realize as to what type of program goes on the air and stays there. Listener mail is treated very seriously.

Write Networks Your Reactions

Unfortunately, people in radio will tell you, the crackpots and the raving enthusiasts are in the majority of those who write fan letters. For the most part, people like readers of the Daily Worker don't write nearly as much as they should either to criticize the wrong type of program or to commend the good things, of which last week's "Green Valley, U. S. A." program was certainly one.

Sufficient favorable listener reaction to a good program about Negroes such as Himan Brown presented last week could—especially at this period in our history—result in more programs of this kind, programs which might do a real job of interpretation of Negroes and their role in the swift world development of today.

New York Times
New York, N. Y.

Program Pays Timely Tribute To Negro Heroes

OCT 3 - 1942

NEW YORK—(A N P)—The heroism of America's Negro soldiers, from the battle of Bunker Hill to the defense of Bataan, was the subject of "Judgment Day," the army's own radio tribute to its colored troops, aired over WJZ and the Blue network, 1:30-1:55 p.m. (EWT) Sunday, Sept.

OCT 3 - 1942

Judgment Day dramatized the stories of such Negro patriots as Crispus Attucks, the first man to fall in the Boston massacre; Peter Salem, who helped stop the charge up Bunker Hill; Pvt. Henry Johnson, who wiped out a whole German detachment single-handed in the last World war; and the present-day Negro hero of Bataan, Robert Brooks, after whom Brooks field is named at the army's armored force school at Fort Knox, Ky.

Colored units in camps all over the country listened in to Judgment Day through special facilities set up by army authorities, and the show was short-waved to other units serving overseas.

Judgment Day, written by Sgt. Bill Davidson with Sgt. Robert Eisenbach, was produced under the auspices of the war department and the headquarters, eastern defense command.

OCT 3 - 1942

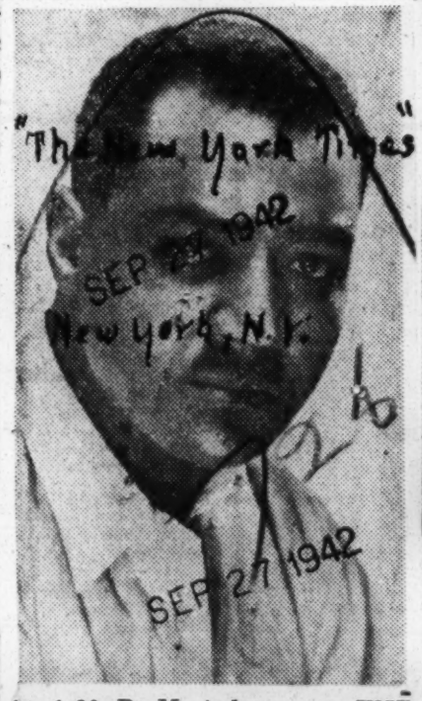
Porgy Star In

An important feature of the production was the last civilian appearance of Lawrence Whisonant, of the current Broadway production of "Porgy and Bess," who has appeared with Leopold Stokowski and the NBC Symphony orchestra, and the Mahler festival under Erno Rapee.

After his appearance as the narrator in "Judgment Day," Whisonant left immediately for Camp Upton, Long Island, where he enlisted as a private.

OCT 3 - 1942

Allie Wrubel, the author of more than 20 top hit tunes, contributed a modern-day spiritual to the production, which had its first performance in Judgement Day with Whisonant as soloist, assisted by the choir of the 372nd infantry, led by Lt. David W. Bray. The program was under the supervision of Cap. Bates Raney, with Sgt. William Eliscu in charge of arrangements.



"The New York Times" SEP 27 1942 New York, N.Y.

SEP 27 1942

At 1:30 P. M. today, over WJZ-Blue, the Army will pay tribute to the Negro's role in American military history. The show is called "Judgment Day," and Lawrence Whisonant (above) will sing.

Afro-American
Baltimore, Md.

Muriel Rahn Heard on New Radio Series

In Radio Series

MURIEL RAHN

Dramatic Sketch Spins Around Air Corps at Tuskegee

AUG 29 1942

NEW YORK.—Muriel Rahn's "contract-signing streak" continued unabated this week when the Blue Network of Radio City signed her to do a series of three dramatic broadcasts on a coast-to-coast hook-up.

Miss Rahn, who this week end flies out to Chicago to appear with the Chicago Symphony Orchestra at Grant Park on Saturday night, did the first of the new dramatic series last Thursday night over WJZ on a commercial tooth-paste program entitled "Mr. Keen, Tracer of Missing Persons."

The second of the series was broadcast on Tuesday night and the final is set for Thursday at 7:15 p.m., EWT.

Hernandez Also Starred

Miss Rahn plays the role of an 18-year-old college-bred girl in love with a cadet of the Tuskegee Air Corps Training Station. Juano Hernandez, top-flight actor heard regularly over many stations, enacts the role of Miss Rahn's father and is pictured as "a prosperous colored attorney of New York."

AUG 29 1942

No dialect is used and the program is described in radio circles as "revolutionary," for it is obviously in line with the new policy to give colored persons the opportunity to do roles which reflect credit to the race, as well as supply colored listeners with the type of entertainment they have long desired but never received.

Augusta, Ga. Chronicle
August 23, 1942

Mayor Will Speak Over CBS Today

MAYOR WOODDALL

By LOUIS T. RIGDON

Augusta will receive national recognition today when Mayor James M. Wooddall speaks to the nation on the Wings Over Jordan CBS Negro Chorus broadcast originating from the WRDW studios this morning at 10:30 o'clock.

The half hour program heard each Sunday morning will be fed through the facilities of WRDW under the supervision of chief engineer, Harvey Aderholdt, to 115 CBS stations throughout the United States and Canada, and around the world over the British Broadcasting System. Mayor Wooddall will bring greetings on behalf of the city of Augusta to the world wide audience, which, according to radio authorities, numbers more than 50,000,000 listeners.

W. R. Ringson, manager of WRDW completed arrangements for the broadcast yesterday following the appearance of the chorus at the Municipal auditorium Friday evening, where the group sang to an over-flowing crowd.

The National Association of Broadcasters named Wings Over Jordan first place award for "outstanding meritorius public service" to the Columbia Broadcasting System. In addition to a nation-wide recognition from magazine newspaper and journals of wide circulation the broadcast has been given many honors in the field of radio. The group will present the same type of concert here that has won for it these outstanding awards of merit. Rev. Glenn T. Settle, founder and director of the chorus, will direct the broadcast.

Hank Pointel, chief announcer at WRDW, will introduce the program.

72b-1942
Pittsburgh Courier
Pittsburgh, Pa.

COOPER SCORES ON NEW BLUE RIBBON PROGRAM

JUN 3 1942

Ralph Cooper, sepia movie star and radio artist, earned for himself the distinction of starting the first race controlled radio commercial in New York when he signed a contract with the Pabst Blue Ribbon Beer company several days ago. The program features Ralph Cooper's "Jump'n' Jive", which has already scored a tremendous hit with the public. Left, Ralph Cooper and William B. Graham, sales representative for the Blue Ribbon Beer company, merge their respective ideas for the feature attraction. Right, Mr. Coopr goes over his script in the studio of WINS.

JUN 3 1942

Heard and Overheard

"PM Daily" New York, N.Y.

NBC Hires 2 Negro Musicians

By JERRY FRANKEN

The first Negro musicians hired by NBC for the staff WEAF-WJZ orchestras are Billy Taylor, bass fiddler, and Bill Dillard, trumpet. Both are rated by swing experts as among the best in their fields: both were recommended to NBC by John Hammond, whose popular music magazine, *Music and Rhythm*, waged a successful campaign to end network discrimination against colored musicians.

Taylor and Dillard, now in their second week with NBC, each earn $120 a week, the regular network-musician scale set by Local 802, New York musicians' local.

In their week with WEAF and NBC, the two musicians have appeared on such programs as *Daily Dozin', Jam Before Breakfast, Prescott Presents, Midday Melodies* and *The Army Hour.*

Billy Taylor, 35, was born in Washington, went through high school and started on music when he played a "peck horn," a junior edition of the French horn. It's called a "peck horn" because its choppy notes help set the rhythm for brass bands.

Taylor is a self-taught musician, going from the "peck horn" to the trombone, to the tuba and then bass. He first emerged as a musician of standing with McKinney's Cotton Pickers, the first big-time all Negro band.

As a Cotton Picker, Taylor earned a truly rare reputation as one of the greatest of tuba players, known for a smooth legato and perfect intonation on an instrument that usually just goes "Oompah." He's worked for Joe Sullivan at Cafe Society, Fats Waller, and, for six years, with the great Negro master, Duke Ellington.

Taylor has four children, Billy Junior, 16; Charles (Buddy), 12; Beatrice, 8 and Camille, 4. Billy Jr. is taking in his father's footsteps and is already playing the bass professionally.

Trumpeter Bill Dillard is 31, has three children, Bill Jr., 13, Vincent, 8, and Pierre, 20 months. He was born in Philadelphia, took private music lessons and has been a professional musician since he was 15. He has worked with Teddy Hill, Lucky Millinder, Dickie Wells, who's now with Count Basie and Dave Martin.

Bill Dillard

As a musician, Dillard is a first trumpet man—the leader of the trumpet section, who carries the melody—and is prized by leaders for a golden, smooth tone. He also doubles

Billy Taylor

JUN 3 1942

NBC Photos by Sid Desfor

as vocalist (baritone) and for some years has been taking singing lessons from Carmen Reuben (white).

JUN 3 1942

On the side, Dillard is a champion swimmer and recently took third place in a Harlem perfect physique contest.

Both Taylor and Dillard have recorded in France for Hugh Panassie, noted French jazz expert. They were paid with mountainous piles of francs, 1200 ($30) for each session.

"It wasn't much," grins Taylor, "but it sure felt like a lot."

Marian Anderson, famous Negro contralto, sings tonight with Donald Voorhees' orchestra on *The Telephone Hour* (WEAF 9).

Peoples Voice
New York, N. Y.

Leah Brock Stars in Radio Debut
Ten Negro Actors In NBC Play

CHICAGO—Ten Negro actors and singers were included in the "Author's Playhouse" cast when Carl Carmer's humorous patriotic story, "Miss Amelia and the President" was presented, Sunday, July 12 (NBC, 10:30 pm, ewt).

Leah Brock, young Chicago Negro actress, made her first radio appearance in the role of Lucy and Ray Grant, one of the vagabonds, popular Negro quartet, was heard as Jonah. The remainder of the group consisted of John Jordan, Bob O'Neill, Kesse Austin, Kenneth Childers, Harold Dunams, Theodore Anthony Gould, Reginald McCafferty and Eugene Blakemore, all of Chicago.

Virginia Payne, featured actr[illegible] Amelia Woodbridge. The cast also included NBC actors, Leo Curley, Fred Sullivan and Percy Hemus. The radio adaption is by W. C. Simpson. Dr. Roy Shield conducted the orchestra and Martin Magner directed.

"Miss Amelia and the President" was the story of an aristocratic southern woman who gets into all sorts of trouble with local and state officials over a string of 13 cedar trees on her plantation. A suggestion from the President of the United States himself eventually solved the problem.

WNEW Mysteriously Drops Young Negro's Radio Show

By Edith Anderson

Bill Robinson was surprised to hear that the WNEW radio program on which he was to appear last Sunday, "All Men Are Created Equal," was no longer on the air.

We wonder if there isn't more to the disappearance of this program than meets the eye.

"All Men Are Created Equal" was one of the very few radio shows which was run by a Negro—young Clifford Burdette—and which featured Negro and white celebrities together every week. It was a program devoted to keeping alive the finest traditions of our democracy, a program whose importance to Negro and white unity is particularly crucial at this time.

From Ditch-Digging to Broadcasting

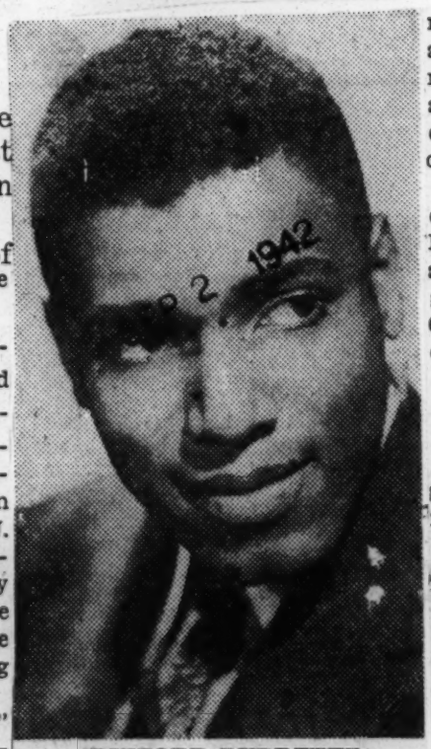
Two and a half years ago, Clifford Burdette was a ditch-digger down in Georgia. But he was talented, ambitious and nervy. He thumbed rides to New York, slept in Central Park for a few weeks and finally landed a job here in the Caroll Silk Stores on 14th St. Not so long after that he was running his own program on Station WNYC, called "Those Who Have Made Good." Negro celebrities like Paul Robeson, Hazel Scott and Walter White appeared on the program to tell their life stories, and white notables like Eddie Cantor, Paul Muni and Danny Kaye came, too, to speak in behalf of the 13,000,000 American Negroes and their struggle for equality. The program ran for 59 weeks.

Then Burdette got another program, "All Men Are Created Equal," on Station WNEW. Canada Lee appeared on it, so did Vincent Price, Benny Baker, Earl Robinson, the Calypso Singers, Allan Reid, Zero Mostel, Eddie South, J. Rosamund Johnson, Kenneth Spencer, Albert Deutsch and many others. A regular feature of the program was a Negro chorus, the Philharmonic Glee Club that sang spirituals.

"All Men Are Created Equal" lasted for 13 weeks, through Sunday, Aug. 23. Then Burdette was abruptly notified that his time on WNEW was over. When he asked for a reason he was told that he wasn't getting "enough big names" on his program.

It Looks Like a Contradiction

I called up Station WNEW and was given a different reason. "The program was only scheduled to run 13 weeks," the publicity chief's assistant told me, "and it ran 13 weeks. Sustaining shows like that run 13 weeks and then they're over. That's all."



CLIFFORD BURDETTE

Now, if, as a sustaining program, "All Men Are Created Equal" was entitled to only 13 weeks, why was Burdette told that he wasn't getting "enough big names"?

It makes one wonder. And one wonders even more in the light of another event. Two weeks ago John Hammond, editor of "Music and Rhythm," appeared on the program and made a speech denouncing radio stations which discriminated against Negro programs and Negro radio artists. After that somebody at WNEW rebuked Clifford Burdette for allowing such a speech on his program.

Did Station WNEW drop Burdette's program because he is a Negro, because Negroes and whites appeared together on the same program, and because "All Men Are Created Equal" fought for equal opportunity for Negroes?

A Serious Mistake at This Time

I hope not. But even if the program was dropped for some less similar reason, it was a serious mistake on the part of the station. This is no time to be dropping a Negro program from the airwaves. Such programs are too rare, and the fight for Negro equality is too important, especially now, in this world-wide life and death struggle for democracy, to be fooled around with. Instead of dropping such a program, Station WNEW should be on the lookout for more like it, and so should other stations.

Already, friends of the program have started writing letters and making telephone calls to the station, to find out why "All Men Are Created Equal" was dropped, and to request that it be returned to its Sunday spot. You can help the campaign for Negro opportunities on the radio by writing your letter to Mr. McGrath, Program Director, Station WNEW, New York City.

72b-1942
Daily World
Atlanta, Ga.

Howard Prexy, Faculty Members To Be Heard On Network's Town Hall

Discussion To Be Broadcast May 28

MAY 24 1942

WASHINGTON, D. C.—One of radio's most famous forums. "America's Town Meeting of the Air," will broadcast from Howard University, Washington, D. C., on Thursday evening, May 28. It is the program's first broadcast from the nation's capital city.

Accepting the invitation extended by Dr. Mordecai W. Johnson, presdient of Howard University, George V. Denny, Jr., the founder and Moderator of "America's Town Meeting of the Ar" and President of Town Hall, Inc., New York City, will take the entire program to Howard on that evening, where the discussion of the topic "Is There A Basis for Spiritual Uniy tin the World Today?" will be carried over station WMAL, and the largest network ever carrying a sustaining broadcast—129 Stations of the coast-to-coast hookup of the Blue Network.

The speakers on this nationwide Howard Uniiversity Town Meeting will be Dr. Johnson himself, and three members of the Howard faculty, Dr. Alfonso Wilkerson, assistant professor of education; Leon A. Ransom, acting dean and professor of law; and Dr. Alan LeRoy Locke, professor of philosophy. Dr. Johnson and Dr. Wilkerson will take the affirmative side of the question, and Dr. Ransom and Dr. Locke will take the negative.

Mr. Denny will act as moderator, and the latter half of the program's hour on the air will be thrown open to questions from the audience in the Andrew Rankin Memorial Chapel.

"America's Town Meeting of the Air" is one of the oldest of the nationally popular radio forums. It was first presented on the air in 1935 as an experiment by The Town Hall, distinguished lecture and concert center in New York in cooperation with the Blue Network of the National Broadcasting Company.

The experiment proved so successful that the broadcast quickly became a featured national program. Internationally famous speakers have discussed the most controversial issues of the day on the Town Meeting. Sponsored by Town Hall and the Blue Network (which is now a separate organizaion, apart from the National Broadcasting Company). "America's Town Meeting of the Air" is broadcast the year around. 52 weeks a year, every Thursday evening, from 9 to 10 p.m. E.W. T.

MAY 24 1942

Ordinarily broadcast from the famous gold and white Town Hall auditorium in New York City, "America's Town Meeting of the Air" will go on tour through the summer, broadcasting from various leading cities throughout the country until fall, when it will again return to Town Hall in New York. The Howard University broadcast is one of its early scheduled tour appearances outside of New York City.

Afro-American
Baltimore, Md.

H.U. Teachers Air Views About Spiritual Unity

JUN 6-1942

WASHINGTON

The existence of a basis for spiritual unity in today's world was debated Thursday night for America's Town Meeting of the Air by Dr. Mordecai W. Johnson, Howard University president, and three members of the university faculty.

The broadcast, which originated in the Andrew Rankin Memorial Chapel on the university campus, was attended by over 600 persons and broadcast over the National Broadcasting System.

Dr. Johnson and Dorey A. Wilkerson, associate professor of education, presented the affirmative side of the question, while Dr. Alain Locke, professor of philosophy, and Dr. Leon A. Ransom, acting dean of the law school, took the negative.

War Helps Trend

Contentions of Dr. Johnson and Professor Wilkerson were that Christianity and ever-growing trends toward democracy set into motion by the present "war of human liberation" provide a basis for world-wide spiritual unity.

"The kind of community which we seek is already alive," Dr. Johnson declared. "The task that lies before us is not to bring it into existence but to increase its numbers and to intensify its powers in the world."

He expressed the view that the United States must play the leading role in these adjustments.

JUN 6 - 1942

"Science Can End War"

Describing present world trends as the most profound and rapid change in human relationships the world has ever seen, Professor Wilkerson maintained that such a trend toward democracy offers "a very substantial basis for unity."

He declared that modern science and technology now makes it possible to lay the necessary basis for unity by supplying the needs of life over which the conflicts between races, nations and classes arise.

In support of his contention that the common struggles of the United Nations against fascist aggression provide another substantial basis, he cited the changed status of "master" and "subject" peoples; the leveling of class barriers in England, and increased interest on the part of the Federal Government in problems affecting colored citizens.

Likelihood Questioned

Contrasting views were expressed by Dr. Ransom and Dr. Locke, who described world spiritual unity as a possibility, but questioned its probability.

Said Dr. Locke:

"The pattern of the unity of mankind, we fear, must remain a spiritual mirage, a forlorn hope unless and until we are willing and able to renounce whatever stands in the way of its practical realization.

"No mere military victory or political dominance of the United Nations, for example, would accomplish this without a rather thoroughgoing revision of previous political and social practice."

Broad Assumption Needed

Dr. Ransom declared:

"To achieve this Utopian ideal we have to assume the fact that men in our present society will reverse their present trend of thought and lay aside instincts acquired throughout the ages.

"The instinct which is most predominate in modern society is that besetting passion which man has for power—represented either in material goods or in political authority.

"It seems ridiculous to believe that any social groups bound together by either political or geographical ties will be willing to abandon this acquisitive instinct merely because of the present global chaos and to purge itself of selfish ambition.

Urges Realistic View

"Looking at the matter realistically, we must realize that there is yet a feeling on the part of the so-called white nations of the world that the darker races are still inferior. The unity that we all desire cannot be achieved until this feeling of superiority is disbanded."

Both sides of the forum declared the need for increased understanding and co-operation between the races in order to form a secure platform for the extension of universal democracy.

A half-hour discussion period was held before the broadcast with Dr. William S. Nelson, dean of the school of religion, as moderator. George V. Denny, Jr., white, founder and moderator of the program, presided.

New York Times
New York, N. Y.

HALF A DOZEN STOOGES

They also serve who stand around and don't wait to get a word in edgewise. Here are some of radio's more famous foils to famous stars.

MAY 31 1942

Eddie Anderson, Mr. Benny's "Rochester."

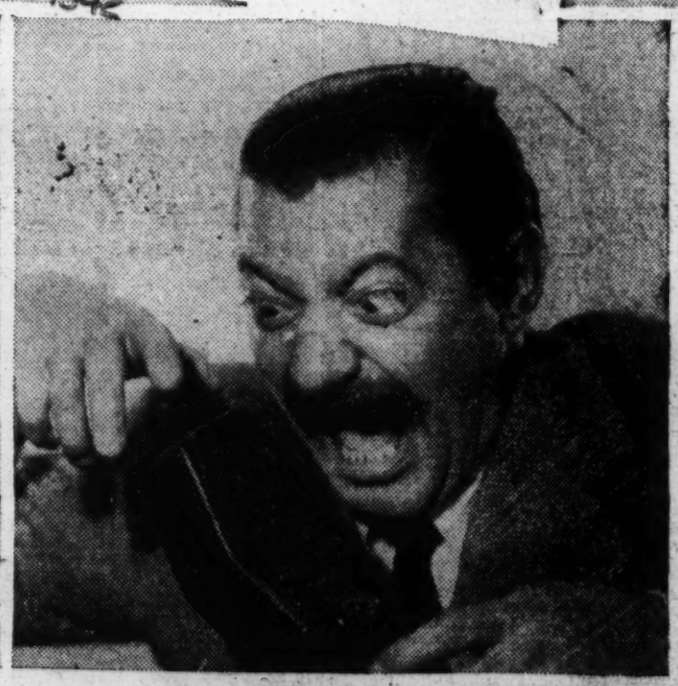
Two of Fred Allen's helpers: Charlie Cantor (also in "Duffy's Tavern") and Minerva Pious.

MAY 31 1942

MAY 31 1942

A Cantor aide: Bert ("Mad Russian") Gordon.

That raucous lady in the Vallee show: Joan Davis.



Jerry Colonna, assistant wag in the Hope show.

72b-1942
New York Times
New York, N. Y.

Changing World Scene a Windfall for Radio's Discussion Forums

Sept. 21, 1941

Presenting leading Negro artists —Paul Robeson, for one—"Freedom's People" opens at 12:30 P. M. today on WEAF.

New York Times
New York, N. Y.

HERE THEY ARE AGAIN

In Which WNYC Is Saluted for Reviving a Distinguished Series of Dramas

FEB 15 1942

By JOHN K. HUTCHENS

ON more than one occasion the radio's devotees have lamented that their favorite medium is apt to proceed on the here-today-and-gone-tomorrow principle, a system which makes for considerable novelty but not a few regrets. That is to say, a number of its best programs are heard, and deeply enjoyed, and then (excepting the great music) they disappear forever, shoved off into limbo by new and more pressing items. Worthy revivals are taken for granted in the theatre, and if you shop around long enough you can see any good film half a dozen times; but about the radio is a sad air of the transitory.

It is by way of a bonanza, then, that Station WNYC has brought back that remarkable series of dramas introduced a year ago this month by the Free Company and presented under the auspices of the Columbia Broadcasting System for eleven consecutive Sunday afternoons. For if the plays were inevitably uneven in quality, together they made a gallant and prophetic chapter in radio history.

Even Better

Four of them have already been revived—not in recorded transcriptions but as "live" productions—by WNYC on as many Friday afternoons at 5 o'clock: "The People With Light Coming Out of Them," by William Saroyan; "The Mole on Lincoln's Cheek," by Marc Connelly; "An American Crusader," by Robert E. Sherwood, and "One More Free Man," by James Boyd. Six remain; "Freedom's a Hard Bought Thing," by Stephen Vincent Benét; "His Honor, the Mayor," by Orson Welles; "A Start in Life," by Paul Green; "The States Talking," by Archibald MacLeish; "The Miracle of the Danube," by Maxwell Anderson, and "Above Suspicion," adapted from a sketch by Sherwood Anderson. (One has been dropped, the radio version of Walter Van Tilburg Clark's "The Ox-Bow Incident.") And the odd thing is, that while WNYC is naturally unable to give them such magnificent productions as they originally had, they seem upon re-hearing and re-reading actually to have grown in stature.

FEB 15 1942

Their general purpose, you may remember, was to dramatize in simple form those basic American freedoms that were taken for granted by many of us a year ago, and are in terrible danger now. How completely they were taken for granted you may see if you look back into the files of this newspaper and read that on May 2 last the National Executive Committee of the American Legion passed a resolution which "attacked as subversive a weekly Sunday radio broadcast by the Free Company of Hollywood, of which they described Orson Welles as 'a leading force.' Some of the presentations, the resolution said, 'are not conducive to the teaching of sound Americanism.'"

FEB 15 1942

If he did not know the real reason for the attack on Mr. Welles, a historian in years to come would be pardonably astonished by that resolution. Which of the plays, he would ask, could conceivably be regarded as subversive? Could it be Mr. Saroyan's, which hymns the glories of a land where, for the most part, people get along with one another because they are free? Or Mr. Sherwood's, which pays tribute to Elijah Lovejoy, martyr to freedom of the press? Or Mr. Welles's, which celebrates the right of the people peaceably to assemble?

FEB 15 1942

It's Hard to Figure Out

No, the historian would conclude, it could hardly be any of those. And the year 1941, he might go on to think, was a little late in history for the Legion to protest Mr. Benét's denunciation of Negro slavery in "Freedom's a Hard Bought Thing," if that was one of the plays the committee was referring to. About the theme of Mr. Green's "A Start in Life," which deplores the state of the Negro today, or Maxwell Anderson's "The Miracle of the Danube," which sees Christianity enduring even in a Nazi, there could conceivably be a difference of opinion, though scarcely among civilized people. At which point the historian—still assuming that he was unaware that the campaign against Mr. Welles was more concerned with a motion picture than with radio—would doubtless sigh resignedly.

If the Legion had had a committee on literary values, it could have filed a few legitimate complaints. For there are weak spots, artistically speaking, in the Free Company's radio parade. Some of the works are prosy, like Mr. Connelly's "The Mole on Lincoln's Cheek," and are more given to speechmaking than to drama, betraying the fact that they were written hurriedly and to order. Eminent as they are in other fields, certain of the "name" authors were clearly at a loss when they sat down to write for radio. But, by and large, the Free Company plays as a group are an imposing testimonial to freedom and the dignity of the individual man.

Watch for These

FEB 15 1942

As it happens, the best of them—with the exception of Mr. Saroyan's—are still to come in WNYC's revival series. Specifically, you would do well not to miss Mr. Benét's exciting and moving drama, which is next Friday's bill; or "His Honor, the Mayor," a play rich in American humor and common sense; or the poignant "A Start in Life," dramatically the most polished of the series; or "The Miracle of the Danube," which evokes a timeless wonder against a brutal background.

In fact, you might as well hear all of them. If the WNYC productions are necessarily less elaborate than Columbia's were—records instead of orchestra for musical background, etc.—they are altogether satisfying. Mitchell Grayson's direction is perceptive and brisk. The casts, employing such performers as Katherine Locke, Kurt Conway, Paul McGrath, Lee J. Cobb and Santos Ortega, are excellent. Above all, the time is right for what they—the plays and players—are saying. It is a fine civic job that is being done by, properly enough, our municipal station.

New York Times
New York, N. Y.

FEB 15 1942

If you have been wondering what ever became of the "Cab Calloway Quizzicale," it will turn up next Wednesday at 9:30 P. M. on WJZ (Blue Network) with—from left to right—Etcetera Treadway, Sixty-two Jones, Cavalcade Simpson and the old Hi De Ho King himself.

HOWARD UNIVERSITY STUDENT TO APPEAR WITH FRED ALLEN

Noted School Gets Taste of Real Democracy As Offer Comes for Most Talented Student to Appear on Coast-to-Coast Program.

MAR 7 - 1942

WASHINGTON, D. C., March 5.—Fred Allen, the radio comedian whom Jack Benny, Rochester's man Friday, kicks around weekly on a rival commercial, displayed the type of Americanism that this country stands for when he asked Howard university to send its most talented student to New York to take part in one of his forthcoming programs for the Vick Knight Company.

MAR 7 - 1942

FIRST NEGRO SCHOOL

Howard was selected as one of the 39 colleges and universities which has been asked to aid in the comedian's quest for new radio, screen and stage stars. His drive which began several months ago has already presented students from Notre Dame, Wisconsin, Ohio State, Columbia, Pennsylvania, and others. Howard through its present selection, becomes the first colored school so honored.

HUNT MOST TALENTED

In accord with formulated plans, the university will send its most-talented student to New York to participate in the Fred Allen show of March 25th. The student will be given ten minutes of the hour-long program and will be the main feature of the show.

JOINT SELECTION BOARD

Quite concerned about the affair, the president of the school has put the choice of a suitable student under the personal direction of James M. Nabrit Jr., secretary, who has already begun a campus-wide search. The selection will be made from singers, instrumentalists, impersonators and dramatic actors. Those so inclined, are at present going through stages of auditions before members of the faculty and student body who are acting as judges. From the entire group assembled, three finalists will be chosen on the 12th, after which they will be spotted on a half-hour broadcast over local station WJSV rere. Following the broadcast, the final winner will be selected through a general election by the student body.

MAR 7 1942

Daily World
Atlanta, Georgia

Freedom's People Set For January 18

JAN 18 1942

JAN 18 1942

WASHINGTON, D. C.—(SNS)—The story of a Pullman porter who invented a device to put derailed cars back on railroad tracks will be told in "The Negro Worker," fifth in the "Freedom's People" series to be presented over the National Broadcasting Company's red network from 12:30 to 1 p. m., EST., Sunday, January 18.

JAN 18 1942

The porter, William James Dixon, was returning home to see his daughter graduate when a car on the train he was working on was derailed. While Dixon watched train crews tediously working to replace the car on the rails, the time for the graduation passed. Dixon resolved to find a way to reduce such delays. He invented a re-railer now used by railways the world over.

"Freedom's People" is sponsored by a national advisory committee with which the U. S. Office of Education cooperates to tell the story of Negro participation in all phases of American life—industry, agriculture, sports, music, public affairs, literature, and war work. This broadcast in the series is devoted to work of Negroes in such fields as agriculture, industry, mining, shipping, domestic work and rail-roading.

A. Phillip Randolph, a national labor leader who has probably done more to solve Negro labor problems than any other person, will describe the increasingly important role of Negro as welders, riveters, machine operators, and other skilled workers in war supply industries. Randolph will speak from Chicago. Following his remarks the broadcast will sketch Negro participation in war work.

The Southernaires, Negro quartet, famous on the radio and concert stage for more than fifteen years, will sing several numbers. The 12-voice De Paure chorus and the NGC staff orchestra are regular features of the series.

Other dramatized scenes will report the work of T. M. Campbell and J. B. Pierce, first Negro agricultural extension agent appointed by the Department of Agriculture, and their influence on farming practices in the South. Representing Negro agricultural youth the national president of the New Farmers of America will speak briefly.

JAN 18 1942

To make possible the "Freedom's People" series, the Rosenwald Fund and the Southern Education Foundation have made funds available. The NBC and stations of its red network contribute broadcasting facilities.

The series is under supervision of Dr. Ambrose Caliver, specialist in Negro education in the U. S. Office of Education, and William B. Boutwell, chief of its radio division. Scripts are written by Irve Tunick and musical arrangements by Dr. Charles Cooke.

Birmingham, Ala. News
April 6, 1942

'Wings Over Jordan' Program Broadcast Over Local Station

"Let's all get mad at the Japs" was the advice of the Rev. Glenn T. Settle, narrator for the "Wings Over Jordan" choir which sang an Easter concert at the Municipal Auditorium Sunday afternoon for the fourth successive year under sponsorship of the Christian Workers Alliance, of which Dr. Benjamin Adams is chairman.

One of the most popular Columbia network choral groups, "Wings Over Jordan" numbers some beautiful voices and both soloists and choir drew the applause of thousands as they sang with musicianship excellent harmony and deep feeling numerous spirituals which have come to be loved throughout the nation.

One of the youths in the "Wings Over Jordan" ensemble wore an army uniform. He was a former choir member and is now in the service, stationed at Ft. Benning. Pvt. William Kelly came to Birmingham to sing once more with his old friends.

Soloists for the choir were Hattie Easley, Sandy Riley, Paul Ereckenridge, Albert Meadows, native of Montgomery, and Director Jones.

A group of local Negro singers, the Southern Stars, who present the program "Moments of Meditation" each Saturday night over Station WSGN, sang during the intermission. The Sunday morning network broadcast by "Wings Over Jordan" originated at Station WAPI.

72b-1942
Journal and Guide
Norfolk, Virginia

The Hollywood Money-Changers

THE reported interest of Hollywood producers in a more honest portrayal of the Negro, punctuated with the announcement that two companies are considering filming the life of Paul Robeson, and another, the life of Louis Armstrong, don't mean a thing unless we are fully aware of the Hollywood tradition and policy.

We have been loud in protesting the clownish, supine, servile roles given colored characters on the screen, but have exhibited little initiative in following through perennial campaigns to right the offenses.

Box office receipts and fan mail are the sole barometers by which Hollywood determines the type of pictures and character roles the people want for their favorites. When a producer invests from $100,000 to $250,000 into a short, or from $500,000 to $1,000,000 into a first-class movie, he thinks of the results primarily in terms of profit and loss.

If we are satisfied with the art of Negro movie actors and actresses, and the roles in which they are cast, we must tell it to the masses so that they pack the neighborhood theaters and keep the booking agents busy. Our next step is to send a million letters or postcards per week in praise to the producers, particularly identifying the actor or actress with whom we are pleased.

When we feel that a picture is unworthy of patronage, and the role given Negro characters are insulting, intensify use of the same weapons—stay away from the theaters where the offending film is being shown, and send an avalanche of letters, telegrams and postcards in protest to the producer. This is the language Hollywood understands, fears and respects.

Journal and Guide
Norfolk, Virginia

"Freedom's People" Show To End With Hour-Long Program Sunday

WASHINGTON, D. C.—An hour long program April 19 will close the "Freedom's People" series of radio broadcasts on Negro contributions to American life, the U. S. Office of Education announced recently. The program, eighth in the series, entitled "The Negro and Christian Democracy," will be carried on the NBC network from 12 to 1 p. m. EWT.

"Freedom's People" is sponsored by a national advisory committee of white and Negro educators with which the U. S. Office of Education cooperates.

Many churches are reported planning to make the broadcast part of their services that day, and schools and colleges are organizing listening groups, indicating that the final broadcast will draw a larger listening audience than any other radio program on the Negro. The program has been endorsed by the Department of Race Relations of the Federal Council of Churches of Christ in America, the Washington (D. C.) Ministers Alliances, and the Fraternal Council of Negro Churches.

CANADA LEE BROADCAST

Opening scenes of the broadcast will sketch the evolution of democracy from the Bible to the Declaration of Independence and the Bill of Rights, narrated by Canada Lee, who played the title role in "Native Son" on Broadway and on tour. Lee will also participate in a dramatic episode on the Emancipation Proclamation.

Todd Duncan, Negro baritone now playing Porgy in the revival of George Gershwin's "Porgy and Bess" in New York, will sing "Plain-Chant for America," a ballad written by Mrs. Francis Biddle, wife of the U. S. Attorney General. It was set to music by William Grant Still.

The Rev. W. H. Jernagin, president of the Fraternal Council of Negro Churches, and the Negro Baptist Young People's Union and Sunday School Congress as well, will describe briefly the place of religion in the life of Negroes today.

THE CREATION

J. Rosamond Johnson will read "The Creation," from "God's Trombones," a book of sermons in verse written by his brother, James Weldon Johnson. Rosamond Johnson has written music for Broadway shows for many years and is credited with composing more than a thousand songs, including music for "Lift Ev'ry Voice and Sing," the Negro anthem for which his brother wrote the words.

Other features of the broadcast include Juan Hernandez as "De Lawd" in a dramatic episode from "The Green Pastures," and a montage summary of previous programs in the "Freedom's People" series which has depicted Negro contributions to American progress through music, agriculture, industry, sports, education, literature, and war work. The 12-voice De Paur chorus and the 35-piece NBC staff orchestra regularly participate in the broadcasts.

Grants from the Rosenwald Fund and the Southern Education Foundation have made possible the "Freedom's People" series. Broadcasting facilities have been contributed by the National Broadcasting Company.

Dr. Ambrose Caliver, U. S. Office of Education specialist in Negro education, supervises the series, aided by William D. Boutwell, chief of the Office of Education's radio service. Scripts are by Irve Tunick and musical arrangements by Dr. Charles Cooke.

Sons Of The South To Be Heard On 800 Stations

S. J. Phillips, National Representative for the Nehi Corporation in the Negro markets of America, returned recently from a trip to New York, made in connection with the appearance of Tuskegee Institute's most talented student on the "Fred Allen" program. While in New York, Mr. Phillips contacted the World Broadcasting Company, and arranged for the nationally known "Son of the South" to make a recording to be used in the "Treasury Star Parade." This is a program, consisting of a series of fifteen minutes of recordings, appearing on 800 Stations over the country, in helping to sell War Bonds and Stamps.

"The Sons of the South" became outstanding figures in the musical world during the three years they worked in the services of the Booker T. Washington Sales Agency, broadcasting for Royal Crown Cola.

Age-Herald
Birmingham, Ala.

THIS MORNING

by JOHN TEMPLE GRAVES, II

George Denny has signed a contract with the Blue Network which will keep his famous America's Town Meeting of the Air program on the air all year around now. Under the new arrangement the program will go on a tour each year for half of the 52-week period, broadcasting from various cities throughout the country. The tour is planned to take place in the Summer months each year. A first Town Meeting of the Air program with all-Negro speakers will be staged from Howard University, Washington, D. C., on May 28th. A first program broadcast from outside the United States will be one at Ottawa. Canada. May 7th.

TO GIVE UP BAND FOR NEW PROGRAM ON NAT'L NETWORK

Pittsburgh Courier
Pittsburgh, Pa.
MAY 23 1942

NEW YORK, May 21—Ella Fitzgerald, the first lady of song, has been signed for an important radio outlet this summer that has been designed to build her into commercial material.

Scheduled for the Blue Network some time in July, the program will be under a paid sustaining banner at the outset. It is to be aired from three to five times weekly and the superb singer will be backed by the Four Keys.

TO GIVE UP BAND

According to an announcement from Moe Gale, the singer's personal manager, Ella will then have left her band to arranger-leader Eddie Barefield, to turn her attention exclusively to the new field.

The Fitzgerald-Four Keys combination has proven highly successful on several records they have made which has just been released by the Decca Company.

The new program is to be a coast to coast one and will be backed by a huge build-up that is expected to ring the commercial cash register before the end of summer. The entire idea was worked out by Moe Gale, who has done much with colored talent on the radio, notwithstanding that his present dream of a commercial is his biggest stab in that direction to date.

New York Times
New York, N. Y.

MAY 10 1942

The principal in this study in poise is Marie Warner, of the company which appears every Sunday morning at 10:30 o'clock in a children's program on Station WEAF (NBC-Red).

Negro Labor News
Houston, Texas

Mother of Pearl Harbor Hero to Be Wings Over Jordan Speaker Over KTRH and Auditorium Sunday

MAY 8 - 1942

Mr. and Mrs. Conery Miller, parents of Dorie Miller of Waco, will be guests of Houston and Mrs. Miller will be guest speaker on the "Wings Over Jordan" program in their Sunday morning broadcast over KTRH, May 10 and at the City Auditorium, Sunday evening at 3:00

The proud parents of the Pearl Harbor hero will be met at the Missouri-Pacific Station Sunday morning by a committee representing the Houston Negro Chamber of Commerce which will include P. H. Holden, L. H. Spivey, O. K. Manning, Dr. C. H. Pemberton, G. S. Goodson and Miss Ellie A. Walls. The chamber will present the guests a memorial picture button of their son. A bouquet on behalf of the mothers and housewives of Houston will be presented Mr. and Mrs. Miller by Miss Walls, president of the housewives league.

MAY 9 - 1942

The "Wings Over Jordan" program is expected to draw a large crowd in their second appearance here, acto Negro Chamber of Commerce sponsor. The program consists of 35 famous singers together with Rev. Glenn T. Settle, founder and narrator of the group.

Daily World
Atlanta, Georgia

They Discussed Topic On Air Town Hall

JUN 1 1942

JUN 3 - 1942

Left to right: Dr. Mordecai W. Johnson, president of Howard University, having an informal discussion with Prof. Dexey Wilkerson, Dr. Alain Locke and Dr. Leon A. Ransom, all of the Howard faculty, before debating on the subject: "Is There a Basis for Spiritual Unity in the World Today?" The debate took place on the Town Hall program, which originated at Howard University on Thursday night. and was broadcast over the Blue network.

72b-1942

Journal and Guide
Norfolk, Virginia

"Freedom's People" To Honor Inventor

JAN 17 1942

Randolph Speaker; Ag Agents' Work To Be Reviewed

WASHINGTON, D. C. — The story of a Pullman porter who invented a device to put derailed cars back on railroad tracks will be told in "The Negro Worker," fifth in the "Freedom's People" series to be presented over the National Broadcasting Company's red network from 12:30 to 1 p. m., EST, Sunday, January 18.

The porter, William James Dixon, was returning home to see his daughter graduate when a car of the train he was working on was derailed. While Dixon watched train crews tediously working to replace the car on the rails, the time for the graduation passed. Dixon resolved to find a way to reduce such delays. He invented a re-railer now used by railways the world over.

"Freedom's People" is sponsored by a national advisory committee with which the U. S. Office of Education cooperates to tell the story of Negro participation in all phases of American life — industry, agriculture, sports, music, public affairs, literautre, and war work. This broadcast in the series is devoted to work of Negroes in such fields as agriculture, industry, mining, shipping, domestic work, and railroading.

RANDOLPH TO SPEAK

A. Phillips Randolph, a national labor leader who has probably done more to solve Negro labor problems than any other person, will describe the increasingly important role of Negroes as welders, riveters, machine operators, and other skilled workers in war supply industreis. Mr. Randolph will speak from Chicago. Following his remarks the broadcast will sketch Negro participation in war work.

The Southernaires, Negro quartet famous on the radio and concert stage for more than 15 years, will sing several numbers. The 12-voice De Paur chorus and the NBC staff orchestra are regular features of the series.

AG WORKERS

Other dramatized scenes will report the work of F. M. Campbell and J. B. Pierce, first Negro agricultural extension agents appointed by the Department of Agriculture, and their influence on farming practices in the South. Representing Negro agricultural youth the national president of the New Farmers of America will speak briefly.

To make possible the "Freedom's People" series, the Rosenwald Fund and the Southern Education Foundation have made funds available. The NBC and stations of its red network contribute broadcasting facilities.

The series is under supervision of Dr. Ambrose Caliver, specialist in Negro education in the U. S. Office of Education, and William D. Boutwell, chief of its radio division. Scripts are written by Irve Tunick and musical arrangements by Dr. Charles Cooke.

Journal and Guide
Norfolk, Virginia

Howard's Most Talented Youth To Appear On Fred Allen Show

JAN 17 1942

WASHINGTON, D. C.—A wave of true Americanism catapulted Howard University into an honor spot this week when the school was selected by Vick Knight, producer of the Fred Allen radio show as one of 39 American colleges and universities to be honored on his weekly program.

In an effort to develop the screen, radio and stage stars of tomorrow, Fred Allen, internationally known comedian, began to recruit talent from the collegiate ranks several months ago. The program opened on October 1 with a representative from Notre Dame, followed by students from Wisconsin, Ohio State, Columbia, Pennsylvania and others.

FIRST SCHOOL SELECTED

JAN 17 1942

Howard University, the first Negro institution to be selected, will send its most talented student to participate in the show on Wednesday night, March 25th. The student will be given ten minutes of the one hour program to display his talents.

Besides first-class transportation to New York and return, the most talented Howard student will be given $200 in cash plus all food and lodging expenses.

Under the direction of James M. Nabrit, Jr., secretary of the university, a campus-wide search has begun to find Howard's outstanding entertainer. Singers, instrumentalists, impersonators and dramatic performers will be auditioned over a period of several weeks by a board composed of members of the faculty and student body.

GENERAL ELECTION

The three finalists will be chosen before March 12, after which they will appear on a half-hour radio broadcast over Station WJSV in Washington. Following the local broadcast, the final winner will be selected by the student body through a general election.

When the winner arrives in New York City, he will be taken on a sightseeing trip, a tour of "Radio City," and to any hit play or musical on Broadway he may choose. If the winner is a male student, he will live at the Taft Hotel; if a woman, at the Barbizon Hotel for women.

Members of the auditioning board, under Mr. Nabrit, include James W. Butcher, director of the Howard Players; A. J. Blackburn, field agent; Gustav Auzenne, Jr., assistant treasurer; Dr. John Lovell, Jr., of the department of English; Miss Mary Formwalt, instructor in piano; Otto McClarrin, publicity agent; Miss Carolyn Grant, instructor in voice, and the following students: Andrew Howard, president of the student council; Thomas Gunn, editor of the Hilltop; Edward Thompson, president of the E. and A. Student Council, George Smith, John Dennis, and Misses Jean McKissack, Myrtle Thorne and Catherine Swanson.

Birmingham, Ala., Age-Herald
April 6, 1942

LARGE AUDIENCE GREETS CHORUS

Wings Over Jordan Unit Sings Fourth Annual Concert Here

BY WILLIAM R. LYNN

An audience consisting principally of Negroes, but including many white persons almost filled Municipal Auditorium Sunday afternoon to hear the radio and concert choir which is known nationally for its regular Sunday presentation over Columbia of "Wings Over Jordan."

The Rev. Glenn T. Settle is originator and narrator of "Wings Over Jordan," and Gladys O. Jones, a native of New Orleans, is musical director.

Sunday's performance marked the fourth consecutive year in which "Wings Over Jordan" has been presented here on Easter as a service of the Christian Workers Alliance, local Negro organization, of which Dr. Benjamin F. Adams is chairman.

A group of splendid voices, fine soloists and excellent harmony, the "Wings Over Jordan" choir drew the applause of thousands as it sang with musicianship and deep feeling numerous spirituals which have come to be loved throughout the nation.

Settle Speaks Of War

Narrator Settle, in addition to introducing the songs, talked briefly to the large audience.

"We must win this war," he said. "Many of the things that we are so accustomed to having will be taken away from us . . . If America is ever to present solidarity, it should be now . . . . We must present a oneness to the world. We must forget our differences and clean up this mess that menaces our freedom . . . If we must get mad, let's not get mad at one another. Let's all get mad at the Japs together."

In introducing one selection which he described as a "Baptist song," he pointed out that there is little difference between Baptists and Methodists: "The Baptists wet-wash and the Methodists dry-clean."

A group of local Negro singers, the Southern Stars, who present each Saturday night the WSGN radio feature, "Moments of Meditation," sang during intermission. Adams is director and narrator of that program, and Joe E. Edwards is musical director.

One Youth In Uniform

One youth in the "Wings Over Jordan" ensemble wore an army uniform. He was a former choir member and is now in the army. Stationed at Ft. Benning, Pvt. William Kelly came to Birmingham to sing once again with his old fellow musicians.

Soloists for "Wings Over Jordan" and the songs in which they were featured were: Hattie Easley, "When I've Done the Best I Can," and "O Let Me Ride." Other selections on the program were: "In the Kingdom of the Lord," and "In the River of Jordan;" Sandy Riley, "Calvary;" Paul Breckenridge, "When I Get Home," "Today" and "I Want Jesus to Walk With Me;" Albert Meadows, native of Montgomery, "I Sometimes Feel Like a Motherless Child," "Tramping" and "Climbing Up the Mountain;" Director Jones, "Calvary" and "O Let Me Ride." The regular Sunday morning network broadcast originated over Station WAPI.

Daily World
Atlanta, Georgia

Honors For N. J. Radio News Commentator

JAN 24 1942

Atlantic City's Mayor Thomas D. Taggart, Jr., and executives of radio station WFPG joined in ceremonies honoring Clay Claiborne, youthful radio announcer, reputed to be the only colored news commentator in radio. Mayor Taggart extended official honors in the fete by presenting the WFPG staff badge. Picture shows, left to right: Mayor Taggart Mil March, chief announcer at WFPG; Clay Claiborne, and E. E. Kohn, executive at WFPG. Inset: Mayor Tom Taggart, congratulates Mr. Claiborne upon his achievement.

JAN 24 1942

JAN 24 1942

Daily World
Atlanta, Georgia

Seventeen Vie For Allen Show Honors

MAR 2 - 1942

WASHINGTON, D. C.—(SNS)—Seventeen Howard University undergraduates are now going into the final rounds of auditions being held to select the university's most talented student, who will receive an award of $200 and appear on Fred Allen's radio program on Sunday night, March 29.

MAR 2 - 1942

The student group, which includes singers, instrumentalist, impersonators, and dramatic performers, will be auditioned at the university each Wednesday night until three finalists are selected.

The three finalists, who will be selected before March 12, will appear on a halfhour radio broadcast over Station WJSV in Washington on March 13. Following the local broadcast, the winner will be selected by the student body through a general election.

WINNER TO SEE BROADWAY

When the winner arrives in New York City, he will be taken on a sightseeing trip, a tour of "Radio City," and to any hit play or musical on Broadway he may chose. If the winner is a male student, he will live at the Taft Hotel; if a woman, at the Barbizon Hotel for women.

MAR 2 - 1942

Howard University is one of 39 American colleges and universities chosen by Vick Knight, producer of the Fred Allen show, to be honored on his weekly program. The university is the only Negro institution selected.

In an effort to develop the screen, radio and stage stars of tomorrow, Fred Allen, internationally-known comedian, began to recruit talent from the collegiate ranks several months ago. The program opened on October 1, with a representative from Notre Dame, followed by students from Wisconsin, Ohio State, Columbia, Pennsylvania and others.

Chicago Tribune
Chicago, Illinois

Cantor's Guest

Hattie McDaniel, screen actress, will appear on the Time to Smile show as guest of Eddie Cantor this evening at 8 o'clock over WMAQ-NBC.

JUN 7 1942

72b-1942

Knoxville, Tenn. News Sentinel
November 8, 1942

Radio Singer, Choir To Give Program Here

OLIVE THOMPSON

Olive Thompson, Negro singer who has sung over radio and made numerous phonograph records, will sing at 8 p. m. Thursday at Tabernacle Baptist Church, Campbell and Humes Streets.

Miss Thompson will sing during the concert of the Cosmopolitan Male Choir, which will be directed by James C. George.

Miss Thompson will be remembered by many as the vocalist featured with the Wings Over Jordan Choir, which sings over CBS and which has given several concerts here.

The Male Choir will sing several feature numbers and furnish background for Miss Thompson's solos.

Tickets are now on sale, at 35 cents each.

Hattie McDaniel, Negro commedienne and Academy Award Winner (*Gone With The Wind*), joins the cast of regulars with Eddie Cantor on (WEAF, 9 p.m.) for Bristol-Myers (Ipana-Sal Hepatica).